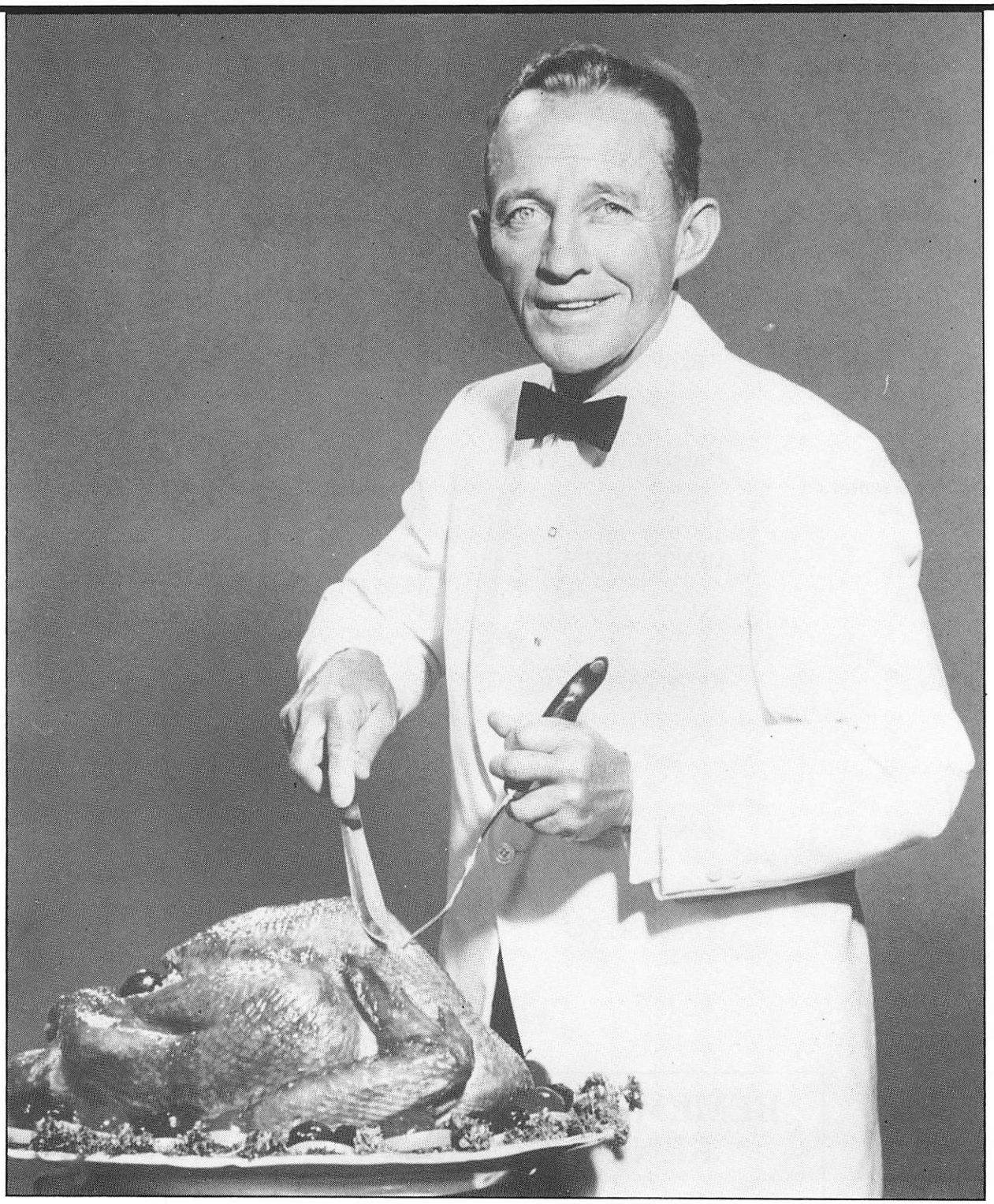
BING

DECEMBER 1993

No. 105



THE INTERNATIONAL CROSBY CIRCLE

THE INTERNATIONAL CROSBY CIRCLE

Founded 1950

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Details on page 1

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A Little Bit of Irish: Bing Crosby — GOR CD 101

No:	Title:	Timings:
1.	Molly Malone (Cockles and Mussels)	2.08
2.	Come Back To Erin	2.20
3.	Galway Bay	2.37
4.	Molly Malone (reprise) (second verse)	0.56
5.	Isle of Innisfree	2.03
6.	Believe Me If All Those Endearing Young Charms (Guinness Choir only)	1.29
7.	The Boys Of Wexford (Guinness Choir only)	2.21
8.	MacNamara's Band	2.31
9.	When Irish Eyes Are Smiling	2.18
10.	When You're Away	2.59
11.	Ah! Sweet Mystery Of Life	2.48
12.	Sweethearts	3.12
13.	Thine Alone	2.58
14.	Gypsy Love Song (with Frances Langford)	3.02
15.	I'm Falling In Love With Someone (with Frances Langford)	3.08
16.	Indian Summer (with Dorothy Kirsten)	2.35
17.	The Donovans	2.23
18.	St. Patrick's Day Parade	2.22
19.	Top Of The Mornin'	1.37
20.	That Tumbledown Shack in Athlone	3.08
21.	Dear Old Donegal	2.35
22.	Too-Ra-Loo-Ra-Loo-Ral (That's An Irish Lullaby)	3.57
23.	How Are Things in Glocca Morra?	3.27
24.	John McCormack/Bing Crosby Radio Show	5.17
25.	So Do I Love You (John McCormack)	2.03
26.	Radio Show (cont)	0.38
27.	Shannon River (John McCormack)	2.16
28.	Radio Show (cont)	0.11

Running Time: 70.25

COMPACT disc DIGITAL AUDIO

A A D

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1. Bing on TV - The Final Curtain

A C90 audio cassette containing songs from Bing's TV appearances in the 1970s is available from George Harwood, 5 Glebe Road, Hemingford Grey, Huntingdon, Cambs PE18 9DS. Price £3.50 inc. p.& p. to UK members. The ICC will receive £1 for each cassette sold.

This is a companion issue to the article in BING 105. Other articles in the series were 'The Early Days' and 'The Middle Years' in BING nos. 103 and 104 respectively. Companion cassettes for each article remain available from George. Same price each or £10 for all three if ordered at the same time.

2. A Little Bit Of Irish

As mentioned in BING 105, a cassette has been put together by George O'Reilly detailing many of his experiences with Bing. Fascinating listening. Price £3.50 from George Harwood, address above.

3. Bing Sings Johnny Mercer

To support his article in BING 104, Lionel Pairpoint has prepared a C90 cassette containing many rare KMH tracks. Price £3 from Lionel, address inside front cover of BING. The ICC will benefit.

Subscriptions

Subs are now due and should please be sent to Michael Crampton as detailed on page 1 of the magazine. Please use the tear off portion below to remit your subs to Michael. It is hoped to issue a membership list to all members soon and in view of our wish to respect members' privacy, please indicate on the slip below if you do not want your name to be included in this.

To Michael Crampton, 19 Carrholm Crescent, Chapel Allerton, Leeds LS7 2NL

I enclose my subscription for 1994.

* I do / do not wish to be included in the membership list which is to be issued to all members.

* Delete as necessary.

From: Name:_____

Address: _____

_____

_____

_____

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Membership renewals fall due on 1 January on each year, and should be sent, together with remittance to Michael Crampton at the address shown opposite. Subscription rates effective 1 January 1994 are:

UK	£7.00 per annum
Europe, inc Eire	£8.00 per annum
USA & Canada	$20 per annum
Australia	A$30 per annum
New Zealand & South America	£11.50 per annum

All remittances should be paid in £ sterling, payable to "Michael Crampton — ICC" with the exception of U.S. and Canadian members who should send their remittance in U.S. dollars to F. Wiggins and Australian members who should pay David Currington. For addresses see inside front cover.
All articles for inclusion in the magazine should be sent to Malcolm Macfarlane.
Any other correspondence concerning membership or other aspects of club affairs should be sent to Michael Crampton.

BING is the official journal of the International Crosby Circle and is published in April, August and December of each year.

Opinions expressed in articles are those of the author and do not necessarily reflect the views of the ICC. All original material c ICC 1993.

EDITORIAL

Christmas is a special holiday for all of us as it always was for Bing. In his case, he was particularly identified with the season through his records, films and TV specials with the very pleasing result that at this time of year, his voice and image continue to be prominent even though it is 16 years since his passing. How nice it is to hear a festive Crosby album playing in a shop and how everyone seems to enjoy it!

In recent months, I have read two show-business biographies — **His Way** — by Kitty Kelley about Frank Sinatra, and **Dino** by Nick Tosches which describes the career of Dean Martin. Sadly both books are of the 'Hollow Man' variety and they tend to pass over the artistic abilities of these two major stars in favour of caustic comments on their private lives and lists of every undesirable person they may or may not have met. The books do however highlight the massive influence that Bing had on both men, especially in their formative years. The 'Dino' book contains the following tribute on page 76:-

"(Bing) worked the microphone as if it were a broad, weaving songs where melodies seemed magically to merge with his natural breath . . . No singer who came after Crosby would ever approach a microphone or a song without passing through his shadow."

Another biography which caught my eye in a bookshop was **Judy Garland** and browsing through this, the importance of Bing to Judy's career after her trauma with MGM is stressed. If he had not provided much needed support by way of exposure on his radio show, her career might well have faded away. The book does however damn Bing when it refers to him making an extended trip to France in 1952 to visit his French mistress and then discovering that his wife (Dixie) was dying of cancer. No mention is made of the true reason for the trip i.e. the location work for **Little Boy Lost.** It is deliberately malicious writing such as this that gets certain authors a bad name. I long for a balanced and fair appraisal of Bing's career and as you will read, it could be that this is on the horizon.

1993 has been a good year for Crosby fans with a plethora of CDs, videos and Laserdiscs reaching us. The 4-CD set from MCA and the new video 'Bing! His Legendary Years' have been issued with perfect timing for our relatives to buy them as Christmas presents for us and after the re-issue of "Call Me Lucky" there are new books to come from J. Roger Osterholm and from Gary Giddins amongst others. Details of the Roger Osterholm volume are given in this issue and we understand that Gary's book will be available in 1995. Incidentally, Gary's introduction to the re-issue of 'Call Me Lucky' reads very well indeed and can only increase our eager anticipation for the publication of his book. There are definite signs that Bing's profile is gradually being raised after a quiet period in the 1980s and the video plus the new books should continue this process. In the UK, Bing has received an amazing amount of air-time thanks to the efforts of many members and to the generosity of Ernest Sutkowski who has made available a large number of CDs (including the expensive Autobiography set) to radio presenters.

Our members continue their enthusiastic activities and we include details of Crosby functions in the USA and the UK in this issue. In short, world-wide Crosbyana is alive and well and we wish all Crosby admirers everywhere a Happy Christmas and a successful 1994.

Malcolm Macfarlane

SECRETARY/TREASURER'S REPORT

Warmest greetings to all our members as we conclude another successful year in which we have indulged our hobby of "Crosbyana". A privileged year for your secretary, during which he had the pleasure of corresponding with Bing enthusiasts in over 13 countries and I would like to express my gratitude to all for your continued loyal support and interest in the affairs of the I.C.C.

DONATIONS AND THE 1994 SUBSCRIPTION

Members will be delighted to learn that the sub for 1994 will remain at the 1993 level. This happy state of affairs is made possible by the generous donations made by members and we are grateful to record gifts in this issue of £340.25 made up as follows:

George & Mary Harwood	£141.25
Don & Peter Haizelden	£90.00

Fred Dolby	£75.00
Lionel Pairpoint	£17.00
Margaret Otway, Don Love Ron McCormick, Percy Keepin	£17.00

NEW MEMBERS
22 new members join us in this festive season and we hope that they will derive interest and long term enjoyment from their membership of ICC.

AUSTRALIA
Ronald Field, Barry Westerweller and John Barron (NSW), Alan Inglis (Queensland). All join via David Currington and may we record our debt to David for his promotion of ICC interests in Australia and New Zealand.

ENGLAND
Leslie Moore & Alex Burns (Essex), Mike Hobday, Ken Bramley & Catherine Sykes (West Yorkshire), Mr. H.J. Larman (Herts.), Bill Woodcock (North Yorkshire), Oisin Andrew (Cumbria), Mrs Jean Rushton (West Midlands), formerly Mrs. Jean Lowe.

NORTH AMERICA
Wig Wiggins continues to 'grow' the ICC in the United States and Canada and I would like to extend a very warm welcome to our new members in North America, your support is welcome and long may we work together to honour Bing's name.
Thanks once again to Wig.
Robert Ashorn (Mass.), Errol Bond, David Frankham (California), Catherine O'Neill (New York), Redmond Curtis (Nova Scotia), Nagateru Inagaki, Donald Roegele & Raymond Steele (British Columbia).

SPAIN
Margaret Cadney is our first member in Spain and we are impressed by Margaret's obvious enthusiasm and interest in Bing's career.
Margaret lives in Menorca.

LEEDS 1993
Another wonderful and entertaining day has become a memory and I would like to record my thanks to the 56 members who joined me to celebrate our 28th dinner/meeting at Leeds. John Joyce, Jim Reilly, Arnold Pope, George O'Reilly, Ken Crossland, Don, Peter Haizelden, Peter Diffley & Ron Bosley are deserving of special praise for their supporting roles. Donations from Dave Malkin, Ron and Peggy Pearson, Alf Bunn and Ken Crossland were gratefully acknowledged.
Members who wish to obtain a copy of BING FILMS 1993 on video are requested to write to Jim Reilly at 27 Beaulieu Rd., North End, Portsmouth PO2 0DN.
Our loyal benefactor and friend **MARQ STANKOWSKI** mailed his usual great gift of enlarged sheet music to promote fund raising but unfortunately the items did not arrive until the day after the meeting. We are delighted and pleased that Marq was able to mail the gift and these works of art will be auctioned at the 1994 meeting.
JILL McALISTER our enthusiastic New Zealand member wrote with details of her second Bing Tribute and her best wishes were conveyed to the assembled guests. Details of Jill's review will appear in a later issue of BING.

ARTHUR LOFTUS
It is with great sadness that we report the tragic death of Arthur who was a strong supporter of our Leeds meetings. Arthur was a friend of George Smith of Keighley and in his time he had gained an army of friends.
Arthur Loftus was a self taught historian of popular music and he had been an Olympic wrestling trialist in 1948. Sadly he was knocked down by a lorry in Keighley town centre and we extend to his wife Irene and family our sincere condolences.

★ ★ ★ ★ ★

Finally, can I plead with members to ask for a speedy return of your dues for 1994 as no further reminders will be sent and your April copy will not be posted out unless we have your very welcome subscription.
May I extend cordial seasonal greetings to all and may your Christmas be bountiful.
Michael Crampton

Letter from Leslie

So many of us owe our membership to the ICC to Leslie Gaylor and it is a real pleasure to hear from him again with his usual newsletter.

The arrival of BING 104 had me relishing its content in no time at all and I found it very pleasing to read the write-up on Laserdiscs by Ken Barnes. Ken is to be congratulated for involving himself so speedily in the new medium and it is obvious that he has had much enjoyment out of it. It's good to see him appearing in our columns and I hope that he will contribute again the future. I also enjoyed Derek Parkes' comments on recording techniques and I soon formed the opinion that Derek knows what he is talking about!

It was with much interest that I read Ken Crossland's feature "One More Sunrise" concerning the late Michael Holliday and the recording session which took place on October 15th, 1960. That particular October day has always had special significance for me as it was the occasion when I first had the good luck to meet the mighty Bing. The previous day (Friday) was also a very exciting one as when I arrived home from work, I found a telegram awaiting my attention and it was from Bing's good friend, Charles Graves, the author. Mr. Graves was also a columnist for the News Of The World newspaper. This telegram, which needless to say is now a treasured souvenir, had me full of glee as it read simply, "Telephone Crosby personally, Temple Bar 4343, Graves".

I went to a telephone box across the road at around 6 pm and rang the Savoy Hotel explaining that I would like to talk to Mr. Bing Crosby. I was put through to

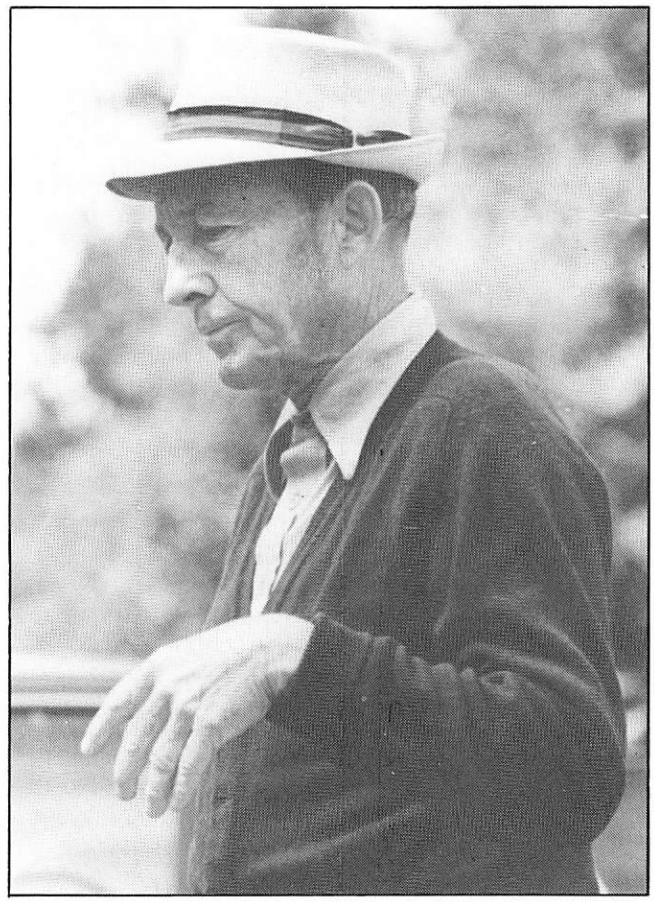
Bing's room straightaway and after giving my name and telling him that I had received Mr. Graves' telegram with a view to seeing him, Bing was most co-operative and said "Come up tomorrow afternoon, early. I'm working in the morning." Had he explained more fully what his activities were that Saturday morning, I have often wondered if I could have attended the recording session. But as Ken explained in his article, Bing was being picked up at 10 a.m. and he wasn't aware of what studio he was to attend. So even if I had asked him he wouldn't have been able to tell me where the session was to take place.

However when I got to the Savoy Hotel that afternoon (sometime around 2 p.m.), Bing came down to see me and as we shook hands he said "Are you Leslie Galyor, the fella from the Isle Of Wight?" I was fascinated that he should have known of my name when so many other people had written to him over the years as I had. Bing was generous enough to give me 25 minutes of his time and I came away with 15 autographs on record labels, photos and books. One thing which still makes me smile was the way Bing looked at me as we shook hands. He eyed me up from head to toe and back up again and you knew instinctively that he was summing you up to consider whether you were a genuine type or perhaps a hanger-on. I related this experience to Ken Barnes many years later and we both laughed about it as exactly the same happened to him. Other people who met Bing also confirm this little idiosyncrasy of his.

Another memory which raises a smile is the occasion in 1989 when at a get-together in the USA organised by Ernest Sutkowski, I met Jules Barsotti, the President of European Motors Ltd. of San Francisco, California. During the conversation, Mr. Barsotti told me that he had personally sold 2 Mercedes cars to Bing and as everyone knows they are very expensive cars. On both occasions, Mr. Barsotti found Bing 'sparing' on being told the cost of the cars and I knew straight away what Mr. Barsotti was getting at. Bing was wondering if that was the correct cost of the cars or alternatively whether he was being charged more because he was Bing Crosby!

One of my favourite photos of the 'old' Bing is shown here. It was taken on July 24th 1975 when Bing visited the studios of Cygnet Films in Bushey, Herts to record the commentary for a short documentary called **Golf Through The Ages**. It was intended to show the film at golf clubs. I reckon it's as good a picture as any ever taken of Bing. He's in a real thinking mood. I think that he is holding the top of a car window with his left hand! My original print is in colour and is prominently displayed in my Bing room.

Last June, a knock at my front door had me shaking hands with a Mr. & Mrs. Leslie Boyce from Leavenworth, Washington, USA. They had mentioned to a friend that they were admirers of Bing and as a result they were put on to me. They had rented a house for 4 months which was only 500 yards from my home. The purpose of their visit to the UK was in connection with their Mormon religion but you can rest assured that at the several meetings we had, it was all Bing talk. It was good to hear from them about the many Easy Listening radio stations springing up in the Washington area.



As yet another Christmas is upon us, I would like to send my very best wishes to all members and their families for the festive season and I hope that 1994 will be a happy and prosperous year for them.

Leslie Gaylor

(Editor: Thanks Leslie for your usual 'chatty' epistle. I certainly gain the impression that Bing was a shrewd and careful businessman who liked value for money. He seemed to have a very commercial approach to his professional activities which in turn enabled him to be generous with his donations to charities and good causes.

Reverting to the abortive 'Holiday In Europe' session in London, I have always wondered whether it was a device to get around Union resrictions and once Bing had attended one session, it enabled the backing tracks to be shipped across to the States where Bing could add his vocals. After all, no mention is made of the Orchestra on the actual record cover. Was it cheaper to get the backing track in this country than the USA? All of this is pure speculation but I'd love to hear from anyone who cares to contribute to the debate.

THE FIRST SUPERSTAR?

Kenneth Merry considers this intriguing question

The August edition of BING was a feast to be devoured in an austere world. It was bemusing to be reminded by Stan White of how Reg Bristo was not a fan of Frank Sinatra. It must be remembered that Frank was a superstar in the firmanent of the great musical era. On the other scale of the imbalance, in the middle of 1992 an enthusiastic member of the Sinatra Music Society claimed in the society's magazine 'Perfectly Frank' that Frank was the first superstar. This seemed historically inaccurate so I despatched the following lines and they were included in the October 1992 issue of 'Perfectly Frank'.

1st SUPERSTAR! WHAT ABOUT CROSBY? ASKS KEN MURRAY

At the outset let me state that I bow to no-one in my enthusiasm for and appreciation of Frank Sinatra, and 'Perfectly Frank' magazine is an ongoing feast. However if one is objective, one must allow that a little sycophancy creeps into the magazine as it tends to do in magazines of Appreciation Societies. On page 26 of the August issue, there is a claim that Frank Sinatra is the first superstar. Millions of enthusiasts will have individual notions of what a superstar is. There have been quite a few claims for that primary status including Al Jolson and Morton Downey but the evidence, although now half forgotten or overlooked, is overwhelming for Bing Crosby. This in no way denigrates Frank for he was the logical successor to Bing and in some ways extended the status. Bing was a significant influence in the initiation of a mainstream popular music tradition and while Frank perpetuated this mainstream tradition, he in his later maturity, saw that tradition fall from the mainstream because of oncoming unbelievable musical forces. These musical forces and others are not averse to putting the music tradition of which Bing and Frank were so representative through the shredder of time.

However to return to the claim for Bing Crosby as the first superstar let Mel Torme, not short of musical status himself, make the fitting summing-up. About a couple of years ago, Mel Torme was one of the musical luminaries who visited our shores and he did a stint as compere of several programmes on Radio 2 of records of his personal choice. Here are his words (I have them on tape).

"I do not think I can properly describe my feelings about Bing Crosby. I go back to a word I used — icon. Bing was a genuine musical icon as well as an acting icon. He was literally an institution and it is terribly strange to me that anniversaries of Presley's death or John Lennon's death are celebrated and I certainly do not denigrate them. I know that they are shrine-like anniversaries and properly so but the anniversaries of Bing Crosby's birth and death seem to pass unnoticed and is absolutely bemusing to me and I do not understand it. Bing Crosby in his prime was literally the greatest single musical star in the world. Frank Sinatra came along and supplanted him and that does happen but for those many, many, many years Bing was the standard by which all singers plied their wares if that is the proper phrase. One of the things recorded with his brother Bob that used to tickle me was 'You Must Have Been A Beautiful Baby' . . . I just love the way Bing sings this. If this rendition does not convince you that Bing was the mega, mega star that he was, I guess nothing will."

(Editor: Any one who would like statistics to back up Ken's comments has only to read the next article! But it's a good reply by Ken and how fair of the SMS to publish this in their magazine. We really must organise a joint meeting sometime so that we can get to know each other a little better. Mel Torme's comment about Bing's anniversaries brings into sharp focus the ongoing efforts of John Marshall to ensure that the show-business world does not forget the anniversary of Bing's death and of the many members who write to radio stations to ensure that DJs remember Bing's passing.)

TOP OF THE POPS

In the article about "White Christmas" in BING 100, we mentioned that we had read somewhere that Bing had 299 US Top 20 hits and we sought further details as the figure seemed incredible. Both Lionel Pairpoint and Barry Whittingham quickly responded with details of "Joel Whitburn's Pop Memories 1890 - 1954". This book may still be available from A. & R. Booksearch, High Close, Winnick, Lanreath, Looe, Cornwall for around £45 for the hardback version and £35 for the paperback edition (plus £3 postage).

The book gives details of America's popular music charts from 1890 up to 1954. In the early days of Bing's career, the charts consisted of monthly rankings of best-selling records from Variety and then in 1934 both Billboard and Variety were regularly charting the top songs in radio airplay and sheet music sales. **Your Hit Parade** came along in April 1935 and gave weekly rankings which were far from definitive but nonetheless extremely useful. Later that year, Billboard commenced separate record label best-seller charts and in 1938 came weekly surveys of the most popular records in juke boxes. Finally, in July 1940, Billboard printed its first comprehensive Best Selling Records charts which combined all labels. From all of these various sources, the author has prepared a detailed list of the major hits of the first half of the twentieth century.

So who was the top artist of these years? The book uses a formula based on points calculated as follows:

1. Each artist's charted singles are given points based on their highest charted position (No. 1 = 30, No. 2 = 29 etc.).
2. Bonus points are added to each single based on its highest chart position (No. 1 = 25, Nos. 2-5 = 20, No. 6-10 = 15, Nos. 11-20 = 5).
3. Total weeks are added in.
4. Total weeks a single held the number 1 position are also added in.

It is pleasing to record that the top 4 for the years between 1890 and 1954 are:

		Points
1.	**Bing Crosby**	35,150
2.	Paul Whiteman and his Orchestra	25,484
3.	Guy Lombardo & his Royal Canadians	23,856
4.	Tommy Dorsey & his Orchestra	20,439

Al Jolson came 11th, Perry Como 16th and Frank Sinatra 18th. So Bing was far and away the most successful performer up to 1954. He was top artist of both the 1930s and the 1940s but had fallen to 7th for the first part of the 1950s. Bing had the most charted singles of any artist (317 before allowing for songs with the Andrews Sisters, Gus Arnheim and Paul Whiteman!) and he had the most Number One hits as well (36). The books shows that there was no-one in the popular music field anywhere near Bing in terms of success.

There is a full listing of all Bing's hits which appear to start during his Whiteman days with **Muddy Water** which reached number 11 in June 1927. Songs such as **Side by Side** (number 3) and **I'm Coming Virginia** (number 6) soon followed. The first number one hit which included Bing was Whiteman's version of **My Blue Heaven** which topped the charts in October 1927. **Ol' Man River** in 1928 was the next number one and Bing shared in several other hit parade entries during his Whiteman period including **Great Day** which also topped the charts.

According to the book, Bing's first solo hit was surprisingly **Just a Gigolo** which reached number 12 in March 1931. **I Surrender Dear** had reached number 3 in February 1931 but this was regarded as a Gus Arnheim success rather than a Bing solo. His first number one hit was **Out Of Nowhere** in April 1931, closely followed by **Just One More Chance** in June of the same year. Bing's other number one hits were:

At Your Command
Dinah
Please
Brother, Can You Spare A Dime?
You're Getting To Be A Habit With Me
Shadow Waltz
Little Dutch Mill
Love In Bloom
June In January
It's Easy To Remember
Red Sails In The Sunset
Pennies From Heaven
Sweet Leilani
Too Marvellous For Words
The Moon Got In My Eyes
Remember Me?
Bob White
I've Got a Pocketful Of Dreams
Alexander's Ragtime Band (with Connee Boswell)
You Must Have Been A Beautiful Baby
Sierra Sue
Trade Winds
Only Forever
White Christmas (1942, 1945 and 1946)
Moonlight Becomes You
Sunday, Monday Or Always
San Fernando Valley
I Love You (Porter)
I'll Be Seeing You
A Hot Time In The Town Of Berlin
Don't Fence Me In
Swinging On A Star
It's Been A Long, Long Time
I Can't Begin To Tell You
Now Is The Hour

Mostly predictable I suppose but there were a few surprises to me such as **Shadow Waltz, I Love You** and **Hot Time In The Town Of Berlin.**

We must bear in mind that the Pop Memories book finishes in 1954 and hits such as **True Love** and **Around The World** were still to come during Bing's lifetime with **White Christmas** and the Bowie duet following after Bing's death. The book confirms that not only was Bing the first superstar as stated by Ken Merry, he was also **Top Of The Pops.**

Malcolm Macfarlane

TRADING POST

Entries are free for all items of Crosbyana and there is a nominal charge of £2 for non-Crosby advertisements. All items are printed in good faith and we cannot accept responsibility for any dissatisfaction arising from transactions undertaken as a result of these entries.

Please send all advertisements to the Editor.

Robert M. Landry, 532 Binder St., Aurora, Illinois, 60505-4451, USA.

I am looking for a song sheet, either British or the Australian version of "Where The Blue Of The Night Meets The Gold Of The Day" with Bing's photo on the cover. Best possible condition as I want to have it framed and hung in my living room. I will trade something for it or alternatively I will pay a very good price if this is preferred.

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081 330 3707

Peter Whitehouse, 23 The Rally, Arlesey, Beds. SG15 6UJ.

I wonder if anyone can help me locate a copy of the book by Lawrence Zwisohn "Bing Crosby — A Lifetime of Music". The local book shops have been unable to help; searches at second-hand used books shops have been fruitless and the publisher says that the book is "out of print." Please contact me if you can assist.

David E. Lobosco, 2533 Rose Drive, Glenshaw, PA 15116, USA.

Along with Greg Van Beek of Wisconsin, we are thinking of publishing a journal dedicated to trading or selling or buying of nostalgia items. There would be articles and columns as well. The main feature would be Bing Crosby, but all nostalgia would be discussed. If anyone is interested in a journal like that or if anyone can help in any way, please contact me. The proposed title is the "Bing And Friends Trading Journal." All it really depends on now is the response we get.

Greg Van Beek, 929 Hillcrest St., West Bend, WI 53095, USA (Tel. No. 414-338-8986)

Greg is anxious to acquire video (NTSC only) and/or audio tapes of various TV programmes featuring Bing including The Andy Williams Show (30/10/66), A Little Bit Of Irish (14/3/67), The Demon Under The Bed (9/10/67), Ed Sullivan Show (5/5/68), Feelin' Groovy at Marine World (15/2/69). He has material to swap if preferred.

Gordon Hooper, 54 Devonport Rd., Worthing, Sussex BN11 2SW (Tel. 0903-233378)

'I now have all of Bing's films including **Top 'O The Morning.** 75% of these are either commercial or direct copies. I also have approximately 150 shows and interviews, many from the States. I can send tapes on the NTSC system or any system in the world and I'm very interested in exchanging new material with USA members. English members please phone or send foolscap SAE.'

Bert Bishop, Tideway, 100 Imperial Avenue, Maylandsea, Chelmsford, Essex CM3 6AJ.

Bert has seven spare copies of the video **The Little Dutch Mill and other cartoon classics** which includes the cartoon 'Hollywood Steps Out' featuring a caricature of Bing. Price £3 each including p. & p.

Jim Reilly, 27 Beaulieu Rd., North End, Portsmouth, Hants PO2 0DN.

Jim has prepared a listing entitled "The Songs Of Bing Crosby On Compact Disc" which gives details of Bing's CDs and the songs contained upon them. Very nicely put together, this is a most useful document. Jim has a limited supply which he will make available to members at £2.50 each, incl. p. & p. It is intended to update this listing periodically in view of the many new Bing CDs being issued.

Peter Murray, 5 Hyvot View, Edinburgh EH17 8PQ.

'A two hour tribute to Bing, broadcast on the night he died, October 14, 1977, on the Jack Baker Show from WTMJ Milwaukee with comments from Bing and some of his fellow performers. Available on 2 x C60 cassettes. Will trade for copies on cassette of the following LPs of Bing on the Broadway label, BR 111, BR 112 and BR 115.'

Jack Souther, 2011-44th Ave., San Francisco, CA 94116, USA.

'For disposal, over 1000 commercial and non-commercial pressings mostly USA. All sizes and speeds, vinyl and shellac. Includes commercial rarities, alternate takes, V discs, transcriptions, exploitation records, books, photos and sheet music. Wants list welcomed.

Bill Daugherty, 408 Third St., # 3 Brooklyn, NY 11215, USA.

WANTED: Brunswick picture label discs (Crosby, Dorsey etc.). Also English Brunswicks with alternate Decca takes. Interested in any unusual Crosby recordings.

Arthur H. Blood, 597 Osmaston Rd., Derby DE2 8NE.

The 1993 Xmas stamp is now available and is reproduced below. Price £2.20 for 20 stamps. Proceeds to John Marshall's Variety Appeal.

Ron McCormick, 15 Glebelands Rd., Knutsford, Cheshire WA16 9DZ (Phone: 0565 633668)

Ron wishes to acquire a unit to play 78s through his hi-fi. Contact him direct if you can help.

Crosby Clubs Around The World

The ICC is pleased to be associated with the following Crosby Clubs. Please write to the addresses shown for further details.

Club Crosby, BINGANG
Mark Scrimger, President,
Wayne L. Martin, Editor
P.O. Box 3849, Kirkwood, Missouri 63122, USA
(Members in Europe should enrol via Ken Crossland, 9 Arden Drive, Dorridge, Solihull B93 8LP.)

BINGthings Society,
Bob Lundberg, President,
5021 57th Avenue Court West, Tacoma, Washington, 98467-4802, USA.

Bing's Friends And Collectors Society
Hobie and Cathie Wilson, 236 Andrieux St., Sonoma, California 95476-6909, USA.

The Queensland Bing Crosby Society
117 Thurecht Parade, Scarborough, Queensland. Australia.

BBC TO DISPERSE RECORDS LIBRARY

The BBC's Gramophone Library, which holds 1.5 million records and is the foremost collection in the world, is to be sold or given to a national museum or library under plans being considered by the coporation to rationalise its entire music, film and picture archive. The move follows complaints from some programme-makers that as a result of the BBC's new internal market system, Producer Choice, it is sometimes cheaper for producers to puy their records or CDs from a shop than to borrow them from the corporation's own library.The gramophone library was founded in 1932 and is expanding at the rate of 3000 - 4000 recordings a month.

Keith Parkinson's
CELLULOID CROSBY

This column doesn't generate fan mail. I receive the odd phone call as a result of what I've written. As you'd expect, with so many Crosby experts out there, this is usually to draw my attention to an error or omission. Occasionally my views are challenged, but by and large I am left alone. There was an instance in the late 'sixties when a subscriber to the 'Crosby Collector' declined to renew because I had written an article about the remake of "Stagecoach" and drawn a few favourable comparisons with the 1939 original. He felt that was taking Crosby hero worship too far, and in retrospect, he was probably right. Then, about ten years ago, I had to publish a retraction in the Australian magazine "The Crosby Voice". This was because I had inaccurately reported what Larry Kiner told me. I had a discussion with Larry about his Spokane label issues of Crosby Radio material and inadvertently inflated the sales figures of the record albums. Bob Machliss, the Editor of the "The Crosby Voice" sent me Larry's protest and I was pleased to put matters straight in the following issue. But, as I say, I'm usually left alone.

There was only one article in BING magazine which indicated that a fair numbers of members sometimes read 'Celluloid Crosby'. In the December, 1991 issue, I reproduced the box-office top ten lists in which Bing had appeared. The article had been prompted by a letter from Joe Lawrence and I was pleasantly surprised at the level of mail it provoked. I think it found favour because it showed Bing in such a good light as a movie star.

This follow-up article looks at the box-office performance of the films in which Bing appeared. It is a sort of companion piece, listing every film Bing made which featured in the top-ten box-office attractions of its year of release. It covers North America and the U.K. The source of information is 'Variety' for the U.S.A. results and 'Kine Weekly' for the U.K. statistics. Sixteen different movies registered, as you can see:

Year	U.K.	Ranking	U.S.A.	Ranking
1940			Road To Singapore	*
1941			Road To Zanzibar	*
1942	Holiday Inn	5		
1943			Star Spangled Rhythm	*
1944	Going My Way	4	Going My Way	1
1946	Bells of St. Mary's	2	Bells Of St. Mary's	1
			Blue Skies	3
			Road To Utopia	4
1947	Blue Skies	*	Welcome Stranger	7
1948	Road To Rio	4	Road To Rio	1
			Emperor Waltz	7
1953	Road To Bali	2		
1954			White Christmas	1
1955	White Christmas	2	The Country Girl	6
1956			High Society	4
1957	High Society	1		
1962	The Road To Hong Kong	*		

Now and then films were not ranked according to box office takings. They were listed alphabetically and * indicates a place in the top ten.

If a comparison is made between Bing as a box-office draw and his films, the films cover a later time span. Bing first registered at the U.S. box-office in 1934 and made his final entry in 1954. The period for the films is about the same in length but several years later. One reason is that Bing was turning out a remarkable number of films by today's standards and was competing with himself for most of the 1930s. Pre 1940 he was not in any film that could be regarded as sufficiently prestigious to appeal to those who went for the picture rather than its star. The 'Road' series changed that and also drew in the Bob Hope/Dorothy Lamour devotees.

All but one of the 'Road Films' made the top ten in either the U.K. or the U.S.A. If I'd guessed at the one that didn't make it I would have plumped for 'Hong Kong', yet it was 'Morocco.' That was released in 1942 when the British and American lists were headed by 'Mrs. Miniver'. My expectations were that a need for war time escapism plus the success of the first two 'Road' pictures would have guaranteed it a placing but it failed to register.

There are two four-year gaps in the chart. If I wanted to be strictly accurate then 1952 would show two films in which Bing made fleeting appearances: 'The Greatest Show On Earth' and 'Son Of Paleface'. The former topped both U.K. and U.S. charts whilst the sequel to 'Paleface' came third in this country and ninth across the Atlantic. Yet I don't suppose Bing's cameo spot in either had one iota's influence on ticket sales.

The gap between 1957 and 1962 is more easily explained. The movie-going audiences had an average age of 23 by the late 'fifties and Bing was not able to compete with the new generation of actors and singers. I'd say 'Hong Kong' was a flook which sneaked in there on a nostalgia ticket.

Comparing the two charts, Bing was more popular in his own country (13 entries as opposed to 9 in the U.K.). His best year was undoubtedly 1946 with 3 films in the top 4 in America, according to 'Variety'. Quite often a place in the British lists is achieved a year after the film has been tabulated in 'Variety's' list. That follows release patterns for American films which prevail to this day.

The records for the last sixty years of going to the cinema both here and in the U.S.A. show that no film star has bettered Bing. His films have had a longer time-span in the charts and featured more frequently than any other actor living or dead. It wouldn't surprise me it it is a record that is never surpassed.

Keith Parkinson

A △ THE A-Z OF BING'S MOVIES Z

Keith starts on the letter D as he continues his in-depth review of Bing's film career.

DALE, VIRGINIA (1919-) Actress/Dancer. Virginia Dale's best opportunity was in her only Bing picture, "Holiday Inn" (1942). She was fourth billed as Lila, Fred Astaire's dancing partner. She helped out vocally on "I'll Capture Your Heart" and "Let's Start The New Year Right". She had entered films at the end of the 'thirties with such 'B' films as 'No Time To Marry' (1938) and 'World Premiere' (1941). She slipped back into 'B's' after 'Holiday Inn' with 'Headin' For God's Country' (1943) and retired from films after making 'Danger Zone' (1951).

DALEY, CASS (1915-1975). Actress, Singer. To appear in five films featuring Bing Crosby and yet only appear on screen with him very briefly once is a distinction of a kind. The quintet of movies are 'Star Spangled Rhythm' (1942), 'Duffy's Tavern' (1945), 'Out Of This World' (1945), 'Variety Girl' (1947) and 'Here Comes The Groom' (1951). It was in the latter that, as an airline passenger, she joined Bing, along with Louis Armstrong, Dorothy Lamour and Phil Harris in singing 'Misto Cristofo Columbo'. She was instantly recognisable as a comedienne because of her buck teeth, but if you were in any doubt this was dispelled as soon as she burst into song. Her loud zany singing categorised her as a female Jerry Colonna. She only made a dozen films, taking a long career break after appearing in the Guy Mitchell vehicle 'Red Garters' (1954). Her last film was 'Norwood' in 1970. She was attempting a show business comback in the mid-seventies when she had a fatal accident at home. She fell over a glass coffee table and a shard of glass pierced her neck.

DANIELS, BEBE (1901-1971). Actress. In 'Reaching For The Moon' (1931) Bebe was one of the first ladies to join Bing in song. In Crosby's brief appearance singing 'When The Folks Up High Do the Mean Low Down' the film's leading lady takes a chorus of the song. By then she had been in films for over twenty years. Her silent picture parts are best remembered as Harold Lloyd's leading lady. She become one of Paramount's leading ladies before moving to RKO and starting a career decline. Her marriage to Ben Lyon in 1930 provided an opportunity to tread the boards and a London Palladium engagement in 1936 saw the start of a ten year residence in England. Bebe and Ben were popular on BBC Radio and that led to the movie 'Hi Gang' (1941). Lyon went to work for Twentieth Century Fox for a few years before the family returned for another BBC Radio Series of even greater listener popularity: 'Life With The Lyons'. This spawned two mediocre films which ended Bebe's film career. They were 'Life With The Lyons' (1953) and 'The Lyons in Paris' (1955). She was inactive for the last ten years of her life, following a number of strokes.

DARE, DANNY (1905-). Choreographer/Producer. It is as Dance Director that we first see the name of Danny Dare on Paramount Picture credits. Of his half dozen Bing associated films he was involved with the dance numbers for 'Holiday Inn' (1942), 'Star Spangled Rhythm' (1942), 'Here Come The Waves' (1944) and 'Road To Utopia' (1946). But producers earn more money so he ended his film career in that capacity, taking credit on 'Variety Girl' (1947) and 'Road To Rio' (1948). His last screen credit was in that same year — 1948 — as Dance Director/Producer on 'Isn't It Romantic'.

DAUPHIN, CLAUDE (1903-1978). Actor. As Pierre Verdier, in 'Little Boy Lost' (1952), Dauphin is the Frenchman who brings Bing back to France to re-unite him with his son. Between 1945 and 1965, if producers needed a suave sophisticate with a French accent, charm and elegance they hired Dauphin. He made his mark in French films from 1930 onwards but it took Hollywood to turn him into an international actor in such films as "The Quiet American" (1958) and "Grand Prix" (1966). His best known British films are "Tiara Tahiti" (1961) and "Two For The Road" (1967).

DAVIES, MARION (1897-1961). Actress. Miss Davies was Bing's leading lady in "Going Hollywood". Without her the film would not have been made. Her Sugar Daddy William Randolph Hearst, the newspaper and magazine tycoon, poured money into films to boost her career. The film's production company, Cosmopolitan Pictures, was set up in 1919 for the sole purpose of producing her films. She looked O.K. and during the silent era built her career on playing fragile, innocent, virginal heroines. Things changed with the coming of sound. She tended to stutter and scripts were tailored to reduce her dialogue lines. She also enjoyed a drink or two. "Going Hollywood" picks up her career towards its end. She'd been before the cameras since 1917. In 1935 Hearst moved Marion and her famous bungalow to the Warner Brothers lot. Four films followed until her retirement from showbusiness and her final quarter century was spent as a wealthy business executive.

DAVIS, SAMMY (1925-1990). Actor, Singer, Dancer. Although Bing and Sammy both appeared in 'Pepe' (1960) the first time they were on screen together was in "Robin And The 7 Hoods" (1964). Davis was cast as Will, one of Robbo's (Frank Sinatra) henchmen. Together with Bing, Sinatra and Dean Martin he sang "Mister Booze" and "Don't Be A Do Badder" in the film. Davis had been in show business nearly thirty years before his big screen debut in "The Benny Goodman Story" (1956). He'd been part of the Will Mastin Trio until the end of the 'Forties. The other two were his father and his uncle. He then began to make an impact on record and his talents as a mimic and multi-instrumentalist were just what American television needed in the early 'fifties. A motoring accident in 1954 resulted in the loss of an eye, but that spurred him on to greater popularity. In 1956 he was a major success on Broadway in the musical "Mr. Wonderful". His movies were generally average or worse. The best three are "Porgy and Bess" (1959), "Oceans 11" (1960) and "Sweet Charity" (1969). He was touring the world doing concerts with Frank Sinatra when lung cancer was diagnosed.

DE CARLO, YVONNE (1922-) Actress. Miss De C's name on a cast list is all that is needed to tell me it is not my kind of film. However, in her starlet years at Paramount she turns up twice in Crosby pictures. Her sole purpose is as one of a bevy of girls adding glamour to scenes in "Road To Morocco" (1942) and "Here Come The Waves" (1944). It took another year before she was noticed by moviegoers in "Salome — Where She Danced" (1945) — her first lead role. Two 1947 pictures in which she starred gave a good idea of the sort of film to which she was best suited: "Song of Scheherazade" and "Slave Girl". Films I later avoided included "Casbah" (1948), "The Desert Hawk" (1950) and "Flames Of The Islands" (1956). Her career received two boosts in succeeding decades. She achieved fame again in "The Munsters" television series in the 1960's, and Broadway acclaim in Stephen Sondheim's hit musical "Follies" in 1971. But work did not come easily and by the end of that decade she was back to churning out cheap horror fodder in the likes of "Satan's Cheerleaders" (1977) and "Nocturna" (1979).

DEMAREST, WILLIAM (1892-1985). Actor. Although Demarest appeared with Bing on the credits of five films he only made one 'proper' movie with Crosby. That was 'Riding High' (1950) in which he played Happy, the partner of Professor Pettigrew, played by Raymond Waldburn. The other four were guest spot pictures for Crosby and Demarest:

'Duffy's Tavern' (1945)
'Hollywood Victory Caravan' (1945 short)
'Variety Girl' (1947)
'Pepe' (1960)

Demarest was a dependable character actor who could give any film a lift when he was on screen. He went into films at the dawn of talkies. He was in Jolson's 'The Jazz Singer' (1927) and by the 1930's he had been cast in substantial roles in the likes of 'Rebecca of Sunnybrook Farm' (1938) and 'Mr. Smith Goes to Washington' (1939). His decade was the 1940s, when he was re-united with Jolson in the Bio-Pics 'The Jolson Story' (1946) and 'Jolson Sings Again' (1949), Larry Parks mimed the Jolson vocals in both and Demarest received an Oscar nomination for his work on the former. When the studio system began to crumble, acting assignments were not easy to come by. His last big screen part was in the 1975 'The Wild McCullochs.'

DE MILLE, CECIL BLOUNT (1881-1959). Producer/Director. During Bing's "Middle Years" in movies, Cecil B. De Mille touched base with Crosby on several occasions. It would be wrong to say they worked together as such, but as part of the Paramount family it was inevitable that they would be involved in the same projects from time to time. Their points of contact on screen were:

1947 Both played themselves in 'Variety Girl'
1952 Bing guested in 'The Greatest Show on Earth', which De Mille produced and directed.
1952 Both made guest appearances in 'Son of Paleface'.
1957 Both were narrators for the short 'The Heart of Showbusiness'

The Hollywood connection extended to radio with De Mille hosting 'The Lux Radio Theatre of the Air', on which Bing appeared in one hour dramatisations of his films. In March, 1960, Bing received the Cecil B De Mille Trophy from the Hollywood Foreign Press Association. This was to mark his contribution to the world of entertainment. De Mille established Hollywood in a way. He was there at its beginning, producing 'The Squaw Man' in 1914. He spent most of his career with Paramount being involved in major movies for five decades. Some of the films which will perpetuate his name and fame as long as there are film historians include 'Cleopatra' (1934), 'Union Pacific' (1939), 'Samson and Delilah' (1949) and 'The Ten Commandments' (1956).

DE SYLVA, BUDDY (George Gard B.G. De Sylva) (1895-1950). Producer, screenwriter and lyricist. What a curious mix of talents. De Sylva will be best remembered as one third of the songwriting team De Sylva, Brown and Henderson. A film of the trio was made in 1956. Called 'The Best Things In Life Are Free', Gordon MacRae played De Sylva. De Sylva's film involvement with Bing was in the early forties. He was producer of 'Birth Of The Blues' (1941) in which Bing sang the title song, written by De Sylva and his two song collaborators. Then, in 1944, he was Executive Producer on 'Going My Way'. He made an impact on Broadway in the late 1920s with the musical 'Good News'. Written with Brown and Hen-

derson, two film versions of that show topped and tailed his Hollywood career. They were released in 1930 and 1947.

DEVINE, ANDY (1905-1977). Actor. Devine was one of Bing's personal friends, and in the 1930s they made two films back to back: 'Double Or Nothing' (1937) and 'Doctor Rhythm' (1938). He never made the big time but was a valuable supporting actor for half a century. Being fourth billed in his two Bing pics was about par for the course for Andy. He was cast as Half Pint in 'Double Or Nothing' and Larry O'Roon, Crosby's High School Buddy, in 'Doctor Rhythm'. The following year he played his most memorable role as Buck, the Stagecoach Driver, in 'Stagecoach'. His raspy voice was initially deemed unsuitable for sound films but he eventually turned it into an asset when his croak and vast girth made him ideal playing country bumpkins or comic sidekicks to screen cowboys like Roy Rogers. Most readers who have turned fifty will remember him as Jingles, Guy Madison's sidekick in the 1950s television series 'Wild Bill Hickok'. He never descended into making cheap exploitation pictures just to keep in work and some of his later assignments included 'The Man Who Shot Liberty Valance' (1962), 'How The West Was Won' (1962) and 'The Ballad Of Josie' (1968). He also served as Honorary Mayor of Van Nuys, California. He was acting up to the time of his death, his last work being to supply his unmistakable hoarse voice for the animated cartoon 'The Mouse and His Child'.

DE WOLFE, BILLY (1907-1974). Actor. De Wolfe's screen debut was as Mr. Bones in 'Dixie' (1943). He made an immediate impact with his pencil thin moustache, toothy grin and lisping diction. He proved he was no singer when he helped Bing and others to sing 'The Last Rose Of Summer' in that film. In 'Blue Skies' (1946) he duetted with Crosby on 'I've Got My Captain Working For Me Now'. In that film he was fourth billed as Toni Amato, Bing's vaudeville partner at the start of the story. Two other films for Paramount saw both Crosby and De Wolfe in fleeting guest spots: 'Duffy's Tavern' (1944) and 'Variety Girl' (1947). De Wolfe's other major films were 'Tea For Two' (1950), 'Lullaby Of Broadway' (1951) and 'Call Me Madam' (1953). He retired from films then, apart from brief appearances in 'Billie' (1965) and 'The World's Greatest Athlete' (1973).

The Leeds Legend Continues

The weather is invariably kind to us when we hold our annual get-together at the Mansion House, Roundhay Park, Leeds each year and again we were lucky this year. It was in 1965 that the young Michael Crampton first held a gathering of Crosby fans in Leeds and the original venue was his mother's house. As the numbers grew, a larger location was needed and the Mansion House has been home to the event for many years.

Always a friendly and largely informal gathering, the agenda is fairly flexible and it allows Michael to amend timings and plans to suit the mood of the audience. It is first and foremost an occasion to renew old friendships and make new ones. Although the official start is at 3 p.m., there is feverish activity in the room used from around 1 p.m. as many items are bought and sold. If you want the rarest item, come early! At the appointed hour, Michael plays Bing's recording of "Where The Blue Of The Night" and follows this with a brief introduction of everyone present. This year, he

Some of th ICC management team. Left to Right we see Ron Bosley, Lionel Pairpoint, Keith Parkinson, John Joyce, Michael Crampton and Malcolm Macfarlane.

was pleased to welcome Margaret Otway, Desmond Hellier, Mike Hobday, John Martin and Harry Gledhill (plus partners) to their first meeting. In all, 57 attended. As a mark of respect, the members stood to observe a brief silence in memory of those members who had passed away since the previous gathering. Leslie Gaylor could not be there but he sent a message via video tape which had been recorded by Barry Whittingham on a recent visit to the Isle of Wight. Michael also read out greetings from Wig Wiggins and David Currington, our representatives from the USA and Australia respectively. Ken Crossland, the previous Editor of BING, sent a cassette containing greetings and also news of a Michael Holliday programme which was subsequently broadcast on October 26th. Ken also provided a quiz using tracks from the 'Step To The Rear' CD. Jim Reilly had produced a video compilation of Bing's songs which was much enjoyed and Arnold Pope gave us one of his devilish quizzes. It was particularly pleasing to see John Joyce present following his serious illness earlier this year and he provided some excellent menu sheets and tickets which make very nice souvenirs of a very pleasant occasion.

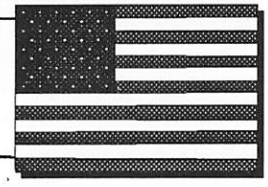
The meal was centred around Pork Medallions as the main course and although there are no set speeches, Malcolm Macfarlane gave a brief review of the magazine's progress before proposing a vote of thanks to Michael and Judy Crampton for organising the event. Judy came in for special mention in view of her patience and understanding when her home is being used as the nerve-centre of the International Crosby Circle! George O'Reilly was persuaded to talk to the members after Dinner and he related many of his experiences with Bing over almost a quarter of a century.

All too soon, it was time to go and with a fresh injection of Crosbyana in our veins, we departed to the four corners of the United Kingdom.

John Joyce is caught by the camera. On his right is George O'Reilly, Jim Reilly and Ron Bosley. Judy Crampton is on John's left.

BING IN THE USA

David Lobosco reports on the Bing scene 'across the water'



At first I was thinking of writing a type of "year in review" dedicated to Bing Crosby, but I decided against it. There have been so many new Bing items! From CDs to videos and books, it is as if Der Bingle was still alive. However, I must take a little time to acknowledge my favorite Bing Crosby CD of the year. It would have to be Richard Hart's "On Treasure Island". The price of the CD would be worth it just to hear gems like "Down By The River" or "It's Always You". I look forward to more of Mr. Hart's efforts in 1994.

The musical gem "Just For You" has been issued out on video in the USA. Bing sings with his vibrant voice some good songs but not really memorable ones. The story is a delight and the teaming of Jane Wyman and Bing for **Zing A Little Zong** is a high point of the film. Ethel Barrymore and a teenage Natalie Wood round

out the cast. "Just For You" is pure viewing enjoyment! I think it was one of Bing's best of the fifties.

As I write this in mid-October, Charles Baillie of BINGsings advises me that the new video from Bryan Johnson's Film Syndicate is called **Bing! His Legendary Years** and that the world premiere is scheduled to take place on the Disney Channel on November 21st. The video utilises a unique approach to show Bing's various talents with segments devoted to whistling, dancing, the Road pictures etc. It will be hosted by Dennis Miller (of Saturday Nite Live fame) and I understand that it is hoped that his presence will appeal to the younger set and so help develop a whole new generation of Bing fans. We should be able to buy the video in the stores during November. Another new Bing video is also being released by Bryan and it is hoped to have this in the stores for purchase before Christmas. I don't know the title yet but the contents will mainly be TV material.

More developments! Cable TV Channel "A & E" (Arts & Entertainment) will be featuring Bing in their **Biography Profiles** series on December 14th!! In addition, the new MCA 4-CD set should be out by the time you read this and please see Derek Parkes' section for further details.

Looking ahead to next year, Ernest Sutkowski has been in touch with Verve Records about the issue of the album **Bing Sings Whilst Bregman Swings** on CD and was given the great news that a CD edition is scheduled for sometime in 1994 and that extra tracks will be added. Buddy Bregman himself is being asked to write the sleeve notes. Gary Crosby, the oldest Crosby son, will appear on January 11th with the new Guy Lombardo Orchestra. Despite his apparent dislike of his father, his performance will include a medley of Bing standards. Gary will perform in Pasadena on the same stage where Bing fell almost seventeen years ago.

1993 was definitely a great year for Bing Crosby fans, despite the death of Bob Crosby and the closing of the Bing Crosby Historical Society. I just can't wait to see what 1994 will bring. It would be nice to see "If I Had My Way" or "The Star Maker" out on video. Or how about a CD dedicated to a songwriter such as "Bing Sings Jimmy Van Heusen" to go alongside the new Irving Berlin/Rodgers album (again see Derek Parkes). The possibilities of new Bing Crosby material are endless.

That's Bing in the United States! Best wishes and may the Christmas season bring you tidings of goodwill and happiness! Until the next time, I'll be seeing you.

David Lobosco

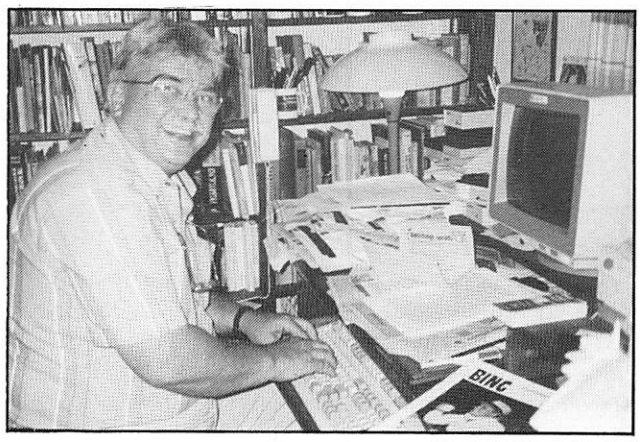
(Editor: Thanks for the news, David. It really is incredible how the interest in Bing seems to be reawakening. Not sure all our members will agree with you about **Just For You** but at least it was in colour!)

Bing Crosby — A Bio-Bibliography

This is the title of a new book by J. Roger Osterholm which is to be published in 1994 by Greenwood Press of Westport, Connecticut. After the 'Hollow Man' smear, the advent of any new book on Bing is initially greeted with some trepidation but this time we can rest easy. Roger Osterholm is a member of the ICC and a long-time Crosby admirer. He is a Professor in the Humanities Department at Embry-Riddle Aeronautical University, Daytona Beach, Florida, where he lectures in English and Journalism. A jovial enthusiast, Roger is known to his friends as 'the Jolly Roger' and he even has the pirate flag of the same name on display at his home. Writing the book has taken three years and Roger says that he came to admire and respect the old groaner even more as his project proceeded. The volume is designed to serve as a reference to the whole career of Bing Crosby and after a detailed biography and chronology, there are separate sections covering Bing's recordings, films, radio programmes and TV appearances. There is also a Bibliography and all in all it will be a very useful companion to those who want to know about Bing's career and life.

Greenwood Press have published a series of these 'Bio-Bibliographies' and I have seen the recent Cary Grant volume. The possible price of the Crosby book is around £30 (say $45) and further details will be given as they are received. Roger is investigating the possibility of a discounted price for ICC members.

As part of his research for the book, Roger came across Bing's involvement in Fort Royal where the premiere of "Riding High" took place in 1950. He described this event in BING 102 and he now gives us an update.

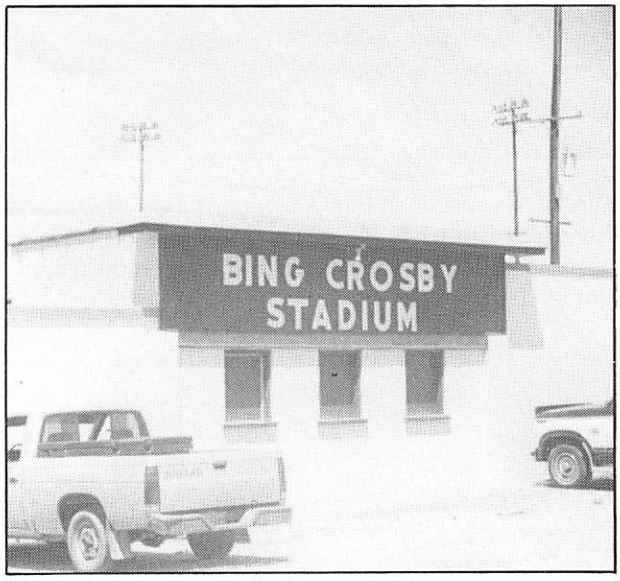


Roger Osterholm at work on his book

The Bing Crosby Stadium Revisited

My wife, Diane, and I had the opportunity to drive through the lush Shenadoah valley in Virginia at the end of May 1993 on a 6000-mile motor trip that took us from New Orleans to Montreal. The northern terminus was, of course, for a pleasant visit with famous Crosbyite Jean-Paul Frereault. At the northern end of the famous valley in Virginia lies Front Royal and the noted Bing Crosby stadium, which was the subject of my article in BING 102.

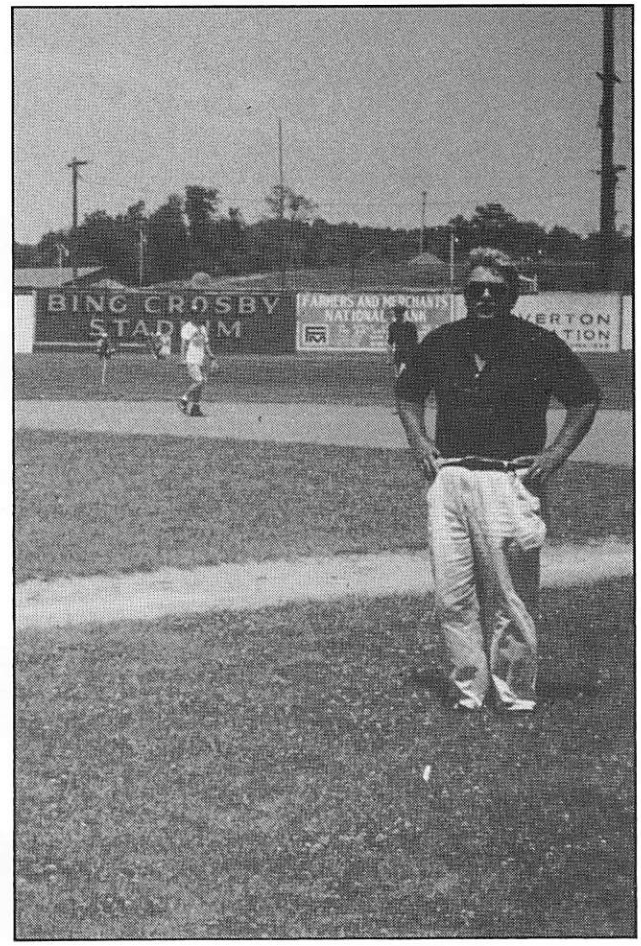
We took several photographs of the ball park endowed and dedicated by the famous crooner at the premiere on April 1, 1950 of **Riding High**. The stadium is larger and more elegant and notes its debt to the crooner more proudly than I expected. It is truly one of the better municipal ballfields of America's towns. The stands are solid structures of steel that cover elaborate facilities, and a tall wall completely surrounds the field. About 3000 spectators could easily assemble for a game. When we were there a semi-professional baseball team was practising and courteously abided my intrusion onto the field.



The box office of the stadium stands near the main entrance and proudly proclaims its debt to Bing Crosby.

One further note that should be added to the article is that Front Royal attracted Bing's notice because it was declared one of the Friendly Towns of 1949 by the New York **Herald-Tribune**. That honor was gained because it hosted many youngsters from New York City, youths sponsored by the newspapers charitable Fresh Air Fund. The night after the dedication Bing slept at the farm of State Senator Raymond R. Guest, an old golfing friend who first drew Bing's attention to the need for the baseball field.

Bing had an appendectomy on March 13, barely two weeks before the premiere, and the film had a larger opening April 12 at New York's Paramount Theater. It was then that Bing sailed for Europe amidst rumours that he and Dixie were on the verge of divorce. He golfed in France and in the British Open Amateur Tournament at Scotland's St. Andrews.



The ballfield, showing the eight-foot block wall that completely surrounds the park. In center field is another large sign heralding the donor.

The Bing Crosby Stadium in northern Virginia remains a notable and fitting tribute to the generosity of the world's best loved and most admired entertainer.

J. Roger Osterholm

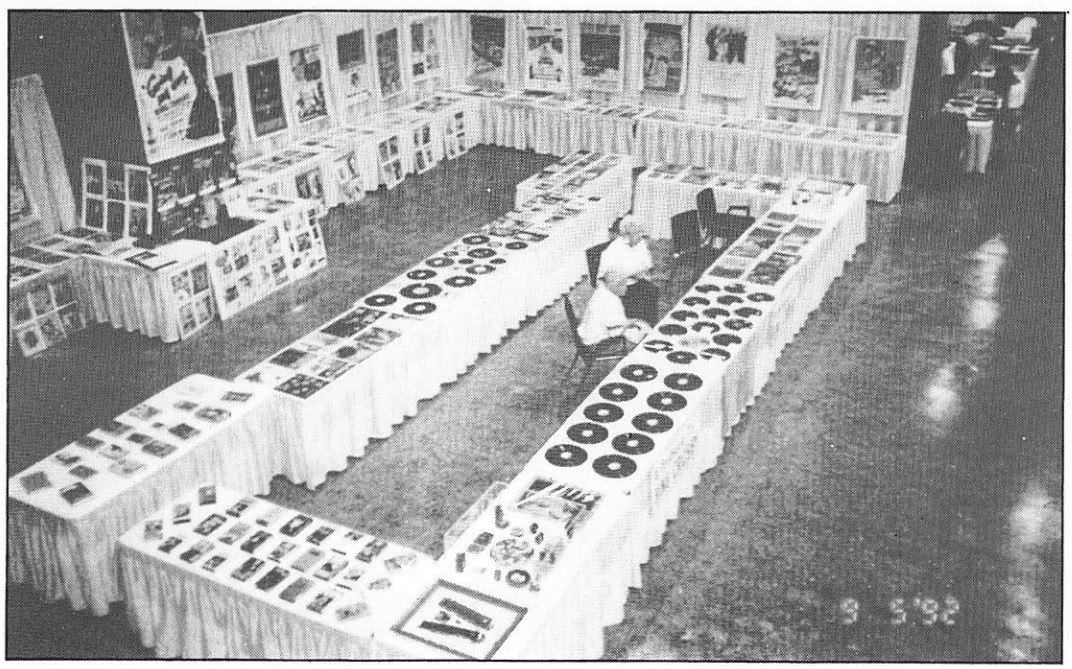
(Editor: Shortage of space meant that we could not reproduce photos of the bronze plaque which commemorates Bing's visit in 1950. Roger mentioned Jean-Paul Frereault in his article and this leads us on nicely to the next item.)

Jean-Paul's Expositions

Crosby fans enjoy their hobby in different ways and Canadian stalwart Jean-Paul Frereault must be unique. He has been mounting exhibitions of Crosby-ana for many years and we recently obtained several photographs of his work. It seems that Jean-Paul has arrangements with the owners of shopping malls in the Quebec area and also further afield in Canada and the USA to take over empty shop units for a week to display items from his huge Crosby collection. He is even paid to do this as the owners feel that the exposition will attract shoppers.

Jean-Paul puts an enormous amount of effort into the displays and opens long hours. Thousands of people have seen the expositions and many of them have written very nice comments in Jean-Paul's visitors book. He frequently obtains radio and press coverage and he has been interviewed twice on television. I know of no other Crosby fan who does this type of work for Bing. A remarkable achievement. Keep it up, Jean-Paul!

Above, we see Jean-Paul's layout at Two Mountains Shopping Centre in November 1992, whilst below an aerial view of his Bonaventure Hall Exposition in September 1992 is seen.



The Bonaventure Hall Exposition, September 1992

One Sweet Letter From You

Members' views, opinions and comments are always welcomed and we have great pleasure in reproducing some of the letters received since the last issue.

Arne Fogel, 2324 Westridge Lane, St. Louis Park, MN 55416, USA

The magazine continues to be wonderful. I'm proud to be a part of the ICC! I know records and CDs are reviewed elsewhere in your magazine, and you have other, very able people to handle the reviews . . . so let's not call the following a "review" . . . I think a better word would be "WARNING".

Watch out for the new CD **"Step To The Rear"**. This mysterious new CD, obviously a bootleg, is very pleasing in some ways, but there is absolutely no excuse for the way certain tracks have been tampered with.

I was really looking forward to this set, as I had always wanted Bing's late 50's-60's singles on a good collection. My copies were not in good shape, and it was very inconvenient to search for them when I wanted to hear them or play one of them on my radio show ("Crosby On Record"). There was an LP collection a few years back on the "Broadway" label called "Singularly Bing". Unfortunately, like most issues on that label, the material sounded as if it had been mastered in a tunnel. Totally unacceptable for airplay. When I purchased this new set, however, I was intially thrilled. The mono singles have never sounded so wonderful . . . "Seven Nights A Week", "Incurably Romantic", etc., all beautifully presented from clean, faultless records or tapes. The came the bad news. The stereo material on this disc, quite simply, is a mess. Both "Guys & Dolls" selections ("Oldest Established", "Fugue For Tinhorns") are, literally, MINUS DEAN MARTIN! He's just a ghost, along with a goodly portion of the original instrumentation, hovering somewhere above Bing and Frank. Shockingly shoddy. Then, after four more OK tracks (thank God they only had a mono copy of "Younger Than Springtime" — this masterpiece is nicely presented here), comes "White World Of Winter". Once again, AN ENTIRE CHANNEL IS MISSING and the remaining music is presented on both speakers. In this case we are deprived of among other instruments, the distinctive Fuzz-bass rift that gave this song its edge on the original record. To usurp the rights of the creative personnel in this fashion (Bing and producer-arranger-conductor Sonny Burke, both deceased), is, in my opinion, a moral crime. At the very least it represents inexcusable sloppiness.

Back to the CD: Finally, after several more decent sounding mono Reprise singles (including the collection's title song) comes the 1973 Daybreak single. Both tracks are arranged by Billy Byers, who used an up-dated Big-Band Dixieland approach in his arrangements. Offsetting the blaring brass on the original stereo single was a lovely, warm reed section. Guess what? On this new collection, the reed section is in "Ghost-Land" (probably looking for Dean Martin). This ruins the two songs, and it ruins the idea of a collection like this. After all, what's the purpose of acquiring a re-issue package if not to hear favourite recordings as we remember them? Please don't think that I'm against the notion of re-mastering. Of course, what we have here is a different thing than simply improving the existing sound of a recording while transferring it to a new medium. "Step To The Rear" is rather, an exercise in mutilation. What puzzles me is the fact of the general excellence of the remastering on the mono tracks. This suggests that the CD producers were really trying to put out a quality product. Did they just fall asleep at the switch when it came time to work in stereo? I'd love to know. Bottom line: IF YOU ARE BUYING THIS CD SPECIFICALLY FOR "THE OLDEST ESTABLISHED", "THE WHITE WORLD OF WINTER", "IT'S NOT WHERE YOU START", OR "TIE A YELLOW RIBBON", THEN BEWARE — THESE TRACKS HAVE BEEN TASTELESSLY BUTCHERED.

On a more pleasant subject, some public thank-yous are in order. To Derek Parkes: Your Crosby Collectors Club is excellent! Great, prompt service, reasonable prices, I am very pleased! I encourage everybody who wants to acquire more Crosby material to hook up with this wonderful system. Also, special thanks to a very fine, very generous and very dedicated member named Ernest Sutkowski: I'm so grateful for all you have done.

All the best to this superb publication.

(Editor: Well, some straight talking from Arne and I can understand how the CD causes him difficulties as a broadcaster. The CD is a mystery but clearly it has been put together by someone who is a very keen Bing fan. Presumably the producers must have had the original tapes judging by the quality and does this mean that they could not process the stero tracks on their equipment? No doubt all will be revealed in due course. Any of our members care to suggest an explanation?

The good news about the CD is that we also get 23 superb tracks of fairly rare material and like Arne, I'm delighted to have wonderful versions of tracks such as "Man On Fire", "The Second Time Around", "Younger Than Springtime" and "Do You Hear What I Hear" on CD. Incidentally, I quite like the mutilated version of "White World Of Winter" as Bing's voice is

not obscured by the backing but I must admit the chorus sounds a little strange because of this.)

John Stiles, Newlands, 10 Barnhill, Pinner, Middlesex HA5 2SX.

I have a query for the experts; how often has Bing sung flat? Yet he does on a non-commercial recording of "East Side Of Heaven". The word (when I turn off) Broadway — twice moreover.

This has intrigued me for a few years since I heard it on one of Reg Bristo's compilations. Bing says a few introductory words and sings to piano accompaniment by the composer. Maybe this is common knowledge to serious students.

(Editor: I believe that the recording mentioned was a test pressing done by Bing prior to the selection of the songs for "East Side Of Heaven". He was obviously unfamiliar with the songs hence the flat note. I rather gained the impression that he did not think much of the song judging from his closing comments which suggested that the song would not be included in the film. As we all know, both the commercial issue and the film sound-track versions were ultimately faultless with not a flat note to be heard anywhere. Members comments on this song and any other examples of Bing singing flat would be welcomed.)

Stan White, 57 Stanley St., Rothwell, Kettering, Northamptonshire NN14 6EA.

BING 104 is another superb production which throws up more gems as I re-read it. I don't wish to start picking on individual contributions, because they are all very interesting. Lionel's feature on Johnny Mercer is however worth a special mention, because of him throwing the spotlight on those old Kraft Shows as a source of finding the more obscure songs by Johnny Mercer. I hope Benny Green has been sent the magazine as I intend to mention this article to him, which is of course bang in his own backyard.

There is a correction needed to the caption under the photo of Bing and Eddie Dunstedter in as much as it is the "Warner" Wurlitzer, not "Warren". My bad writing I guess. In fact that is the very organ which accompanies Bing on "Little Lady Make Believe" and "When Mother Nature Sings Her Lullaby" — a 3 manual 18 pipe rank Wurlitzer, still preserved somewhere in America, I think, and playing.

Concerning my contribution to the letters page, I made the point that I understand what Clive Medadue is saying about the older Bing but if it gives the impression that I actually agree with his view of Bing in old age, then that is wrong. Bing performed well until the end of his life and if he looked old, well he was. My point is valid, a picture of the younger Bing on CD helps sales, I think! Ken Barnes might not agree!

Finally on the subject of BING 104, did you notice Donald Peers kneeling behind Bing on the back cover golf picture of Bing?

I picked up the **Blue Hawaii** CD recently and in my opinion it's quite good, the reproduction on some numbers is the best I've heard. However, more than a few of the songs play very slightly fast but I think that is more a case of Bing's higher voice in those days. In order to make these sound even, I think some tone matching has been done which means trying to run the songs at the correct speed of the original recording. As you will know, the speed used to vary on the so-called 78s, which were often not 78 rpm at all but anything from 76 to 80, usually caused by electricity supply variations. EMI London used a mechanical weights and pulley system which was governed and was totally reliable. Geoff Milne would be able to give us a more authoritive opinion.

(Editor: I didn't notice Donald Peers and Stan is assuming that the photo comes from the famous 1952 golf match at Maidenhead featuring Bing, Bob Hope, Ted Ray and Donald Peers. If that is the case, I'll bet that Donald is in fact the golfer sitting behind Bing as the clothes tie in with another photo I have seen of the same event. Can anyone else confirm this? Comments on the "Blue Hawaii" CD would also be appreciated.)

Les Brice, 40 Crown Rd., Clacton-on-Sea, Essex CO15 1AT.

Many, many thanks for the latest superb issue of BING. This is a publication that you can leave on the hall table where ordinary mortals can see it, and then wonder at the glory that was and is Crosby.

One of the delights that the recent editions of BING hold for me is the TV listings. I had no idea that Bing ever appeared in most of the shows you have listed. One Crosby TV appearance though, that I recall, and that you seemed to have overlooked was one when "True Love" had passed the million mark, around 1956. One of the leading British band leaders of the day had, if I remember rightly, a weekly TV show (it may have been Jack Payne) and on the show in question supposedly went "live" to Hollywood where he chatted to Bing about this being Bing's 20th millionth seller, and Bing saying that it was a "round number." He then went on to ask Bing, who seemed to be sitting in a garden, if he would sing "True Love" whilst he accompanied him from the studio in England. Bing seemed a little disquieted at this, but agreed and started to sing from "When you give to me". The orchestra, alas, didn't seem to be playing at the same tempo, and the end result seemed a little wanting. I doubted at the time that the Bing segment could actually have been live, as that was before we could actually speak from continent to continent via the tele, but if it was actually "recorded" why didn't the orchestra accompany the old master in a better fashion. No doubt one of our truly marvellous experts will be able to put us all right. . . .

Clive Menadue seems to have put the cat among the pigeons with his thoughts on the later Bing. There was a time when I could not stand the sound of Bing's early 30s voice, and really didn't want to hear anything

before 1936, but one day the sun broke through and now "There's a Cabin in the Pines"etc., are viewed with awe. Perhaps one day the sun will break through for Clive! I personally think that Bing was great in all of his vocal periods and that he produced some true masterpieces in his last. I must agree with Les Gaylor that "Children" was faultless and if the master's version of "When I Leave The World Behind" doesn't have one wiping away an uncalled for tear, then you must be made of stone. "Yesterday When I Was Young", "September Song", "That's What Life Is All About", "Rose In Her Hair", "My Heart Stood Still", would that he were here, singing with that magnificent voice today. And who can fault those two show stopping years at the Palladium. I doubt that at any age Bing could have done better, nor have been so loved by his audience. Bing finished as was so aptly stated in one of his later songs and I quote "You're gonna finish, a real solid finish, you're gonna finish on top". The master certainly finished on top.

(Editor: Thanks, Les for the information about the TV show. Can anyone add to this memory so that we can update our files? Both Stan White and Les mentioned Clive Menadue and Clive has bravely returned to our pages to repond to the points made about his earlier letter.)

Clive Menadue, 21 Sunny Bank, Pyle, Mid-Glamorgan CF33 6LW.

Having just devoured my copy of BING 104 and read with much interest, mingled with surprise, the comments made about a previous letter of mine, I'm hoping that you'll grant me the opportunity to reply to the gentle criticisms contained therein.

Firstly let me say that I bow to no-one concerning the depths of my admiration and affection for Bing and his unsurpassed ability to attract and entertain people of all ages and nationalities. I have watched his films, listened to his records and avidly read all that has been published about him since I was a child and that covers almost 62 years. I have no doubt whatsoever that when the history of this century comes to be written, those who are around to read it will find that Harry Lillis Crosby will be regarded as the dominating force in popular music through this period and you can quote me to followers of any other singer that they happen to name, and especially to the supporters of the current crop of newspaper vendors who appear to have been yanked straight off the street corner and into the recording studios.

Now, having said all that I must say that it does Bing's memory no good at all to deny what was apparent to anyone who saw and heard Bing in his latter years, namely that his voice had deteriorated from the very high standards he had set himself in earlier times and that quite naturally, he had aged physically as indeed we all do. I am not saying that his voice did not retain a considerable warmth and I acknowledge that his character still appeared relaxed and friendly but even the man himself had no hesitation in stating openly that his talents had been considerably eroded by time.

I suppose that the comments of mine that brought most criticism were those I made about the TV programme, "Bing Crosby's Merrie Old Christmas". Yes, the show had some entertaining people taking part in it and some of the script was quite funny but let's not avoid the truth however painful. Though Bing strove valiently to recapture just a little of the sparkle of his younger days, there was too little of it left for him to draw on, bravely as he tried and I felt deeply saddened by watching him struggling to produce that talent that had poured easily from him in earlier times. It also angered me to see him partnered in a song with David Bowie who being deprived of the usual heavy make-up and laser display, showed all the charisma of a wet rag and it must have hurt Bing to know that Bowie was probably brought in to attract the youngsters who laboured at that time under the somewhat startling belief that Bowie was an entertainer!

Let me finish by saying that Bing succeeded in bringing joy to people throughout his career but that I lean towards the earlier years and it was not my intention to offend anyone. As I was finishing it just occurred to me what we would all have missed if recording had not been invented in this century. Now there's a depressing thought!

(Editor: I don't want to hear from the Bowie fans no matter how strongly they may feel!)

Ted Burnell, 29 Knowsley Court, Rock Ferry, Merseyside L42 1QU.

On a recent visit to New York, I bought a copy of the LP 'How Lovely Is Christmas' on Golden LP-121. On the sleeve it states Orchestra and Chorus directed by **Mitch Miller!** Nowhere either on sleeve or LP label does it mention Arthur Norman. Is it possible that Arthur Norman is a pseudonym for Mitch Miller a la Geoff Love/Michel Piastro? Is there anyone out there who can elucidate further on this puzzling matter?

Editor: That's one for the experts to cogitate about! I await the response with interest.)

Geoff Block, 14 Lornes Close, Southend-on-Sea, Essex SS2 4PX.

I was browsing through Fred Reynolds' marvellous Crosby Collection book (part two) the other day and came across the entry for **Corrine Corrina** on page 29. The phrase "the German bloomer girl" probably refers to Kirsten Flagstad, a Norwegian wagnerian soprano who was married to a top nazi and was herself a nazi sympathiser. After the war, she later denounced nazism. She appeared in 'The Big Broadcast Of 1938' with Bob Hope and Shirley Ross. In 1936 when the parody was recorded, Kirsten sang in opera in the USA and probably visited Hollywood.

By the way, I remember borrowing an early Bing discography called 'Rhythm On Record" in 1938 from a neighbour. It was an US publication issued in 1937 but I think that an English edition was published later. Was

this the first Bing discography?

W.H. Ewert, Wood Nymph, 7 Elfin Drive, Ferndown, Dorset BH22 9QG.

I was very interested to read that Lionel Pairpoint had devoted his contribution to the August edition of BING by writing about Johnny Mercer. My particular interest lies in the admiration I have of Mercer not only because he was a brilliant lyricist but also because of the type of person he obviously was as hopefully the following will illustrate. It also arises from the fact that following corrrespondence and tapes I sent to his widow "Ginger" I spent a very pleasant six hours in her company a few years ago at the Savoy Hotel where the Orchestra — with generous recompense — played throughout dinner and for the rest of the evening, music which Mercer had written either as a lyricist or lyricist and composer. Incidentally although I know that it has been publicised before but for a time Bing did date "Ginger" before she married Johnny.

When the business of his father failed with creditors owed according to Bing in a radio interview $400,000 ($300,000 wrote Harold Arlen's biographer) although he was not obligated to do so Johnny vowed that one day he would discharge all the debts. When he eventually sold his founder stake in Capitol records it was possibly the largest single chunk of money he had ever had and the first thing he did was to carry out what he had always intended. Mrs. Mercer did confirm this to me and added that although she knew of his intention he did not actually tell her until some time afterwards that he had done so.

The title for the song for which he wrote the words and music "I Wanna Be Around To Pick Up The Pieces When Somebody Breaks Your Heart" was suggested to him by a sales girl who worked in a department store in Youngstown, Ohio inspired by the break up of Frank Sinatra's marriage which she thought summed up what "Nancy might feel about Frankie boy". Her name was Sadie Vimmerstedt and although she only suggested the title her name is officially given as the lyricist and earned her thousands of dollars in royalties. As Mercer himself put it when explaining his action "Why not? The Title is half the battle".

Mrs. Mercer also mentioned that certainly professionally the last ten years of John's life were ones of depression. How could he write meaningful lyrics for the rubbish being written? As once he replied when asked about modern lyricists "If I ate alphabet soup, I could eventually produce better lyrics". As with other successful song writers, he had a great respect for the work of our own W.S. Gilbert and the great diversity and sometimes the humour of his work can be observed when studying the words of "Glow Worm", "The Midnight Sun" (which he wrote while he heard the music being played on his car radio while travelling from Palm Springs and had virtually completed the words by the time he arrived in Los Angeles) and "A Word A Day" from "Top Banana". Unfortunately he never wrote for a successful Broadway show.

He always said that he was sold on Bing from the moment he first heard him sing "Ol Man River" and as we know the admiration was mutual. All the royalties from his works are now donated to "The Johnny Mercer Foundation for Deaf Children" which was founded by Mrs. Mercer knowing John's sympathy for children so afflicted.

Ron Pearson, 78 "Malvern", Coleman St., Southend-on-Sea, Essex SS2 5AD.

The issue of the **On Treasure Island** CD has brought back some memories for me. If I remember right, it was in 1939 when I first heard Bing sing **Deep Purple**. This recording was aired many times over the next few years and it became a favourite of mine, especially (as many tunes do) for the nostalgic associations. Unfortunately I could not afford to buy records in those early war years, then being in my late teens. When I did start buying records, they were mainly for my girlfriend (who later became my wife) and I freely admit that my choice of records was invariably Bing.

I went off to do my bit, as they say, in the Navy. During leave times, we (Peggy and I) would search for 78s but these were in very short supply like most things during the war. A little shop in Camden Town, London, comes to mind that we found on one occasion and subsequently made many visits to, usually coming away with a record or two but never "Deep Purple". During the decades I added to my modest Bing collection but I couldn't find "Deep Purple" which had been deleted many years ago. Undeterred I continued looking for this record.

At a local record fair, only a few years ago, I ran into an ICC member and the outcome was an invitation to see his record collection. To my delight, he had a copy of "Deep Purple" which he played for me. The last time I had heard this rendering was 40 years before. The same evening my daughter, who was on holiday, phoned home to say that she had heard Bing sing "Deep Purple" at a dealers and should she get it for me? What a coincidence! Needless to say, my daughter obtained the record for me and I became its proud owner. The disc was a bit scratchy but not too bad for its age. The funny thing was that, after a 40 years search, something had gone out of my life! Now the record is on CD thanks to Richard Hart's "On Treasure Island" issue and Bing's marvellous version of the song will live on for many more years.

Lionel's Lines

Reflections on the Walter

Christmas inevitably brings memories of Uncle ("Don't call me Wally") Walter. The accident of a youthful grandmother had made him a mere twelve years older than myself. At a tender age, this was a yawning gap which meant that when I was just discovering boyhood, he was already earning a man's wage but still close enough, at heart, not to have forgotten the kind of present that was guaranteed to bring a gleam to a nipper's eye. Not from him, the nail-wrenching pencil box, the book '50 Best Sunday School Stories' or the handknitted bathing costume (with matching socks), courtesy of Auntie Dumps.

It was Uncle ("Don't call me Wally") Walter who supplied my first, tiny, wind-up gramophone, complete with a four inch record featuring a rather nasal version of 'I'm On A Seesaw'. Another Christmas, he produced a corroded, hand-cranked cinematograph, together with several reels of sepia film. Unfortunately, he had overlooked that we hadn't yet got 'the electrics' to power the dusty bulb and I was obliged to prop a torch behind the lens, in order to reproduce the murky images on my bedroom wallpaper. Later, he came up with a dented, brass bugle which I blew until I was blue, creating nothing more melodious than the simbilance of escaping air. But Uncle ("Don't call me Wally") Walter, taught me something called 'embouchere' (he pronounced it, "M. Bowtcher") and it was soon after this that my very first, musical instrument was confiscated by my father.

Uncle ("Don't call me Wally") Walter . . . Look . . . Hold on . . . I can't go on with this. *Everybody called him "Wally", to which he would grumble,* summoning illustrations from Hollywood, "They don't call them, Wally Huston, Wally Brennan or Wally Pigeon: My! Name! Is! Walter!". Anyway, what I was going to say, if it isn't already obvious, was that Uncle Wally (Sorry, Uncle) was steeped in showbiz. That is to say, he was the most regular patron of The Electric Palace, never without his weekly 'Picturegoer' and a devoted slave of the wireless (or "the witless", as my grandfather was apt to sneer).

He was also a self-taught musician. This, he had achieved, by pencilling the tonic sol-fa, complete with arrows, indicating sharps and flats, on the keys of grandmother's cherished piano, enabling him to accompany his wavering baritone with melodies, picked out from popular sheet music. Regrettably, this method created a confliction of keys which was sufficient to reduce grandfather to a hair-tearing loony, when Uncle Wally was blitzing the neighbours with 'When The Poppies Bloom Again', on a Sunday afternoon.

Uncle was a semi-skilled impressionist and an amateur parodist, much in demand on festive occasions. Some of his work may be a little too earthy to set down here but I do recall one which ran thus:

'Lady of Spain, I detest yer,
That's why I'm making this gesture (appropriate hand signal!)
When will they come to arrest yer,
Lady of Spain, I loathe you . . . '

However, many of his best remembered lines were, shall we say, inadvertent, probably born from straining to hear the oscillatory wheezes of Radio Normandy. For instance, 'Bei Mir Bist Du Schön' became, 'My Dear Mr. Shane' and for a long time, I, who faithfully parroted his every word and action, believed there was a state or town, in America, called 'Omafliah'. Incredibly enough, this originated in lines from, 'I've Got A Gal In Kalamazoo' which run, ' . . . Gonna send a wire, Hoppin' on a Flyer, Leaving today . . . ' — Uncle Wally always sang, "Gonna send a wire, Up in Omafliah, Leaving today . . . ". Years later, I drew his attention to this discrepancy, to which he responded, "I'd never get used to that, I feel better with the other words" and this, I suppose, is as it should be, as many other great singers, both before and after Uncle Wally, have demonstrated.

It seems that vocalists have always enjoyed the prerogative of addition, omission and deliberate or accidental embellishment of the original, causing composers to cry, "Did I write that?".

Bing was susceptible to all these foibles and some of his 'accidents' are now an intrinsic part of Crosby folklore.

A few issues ago, I mentioned the inexplicable transposition of lines in his multi-million selling recording of 'Galway Bay' and there are others. In the first chorus of 'After You've Gone', mastered in 1953, he sings:

' . . . There'll come a time when you'll regret it
There'll come a time, now don't forget it . . . '

At least two versions of the number were taped with the Buddy Cole Trio; so, why was the 'wrong 'un' chosen for commercial release? We have only to listen to the second chorus, or his two earlier recordings of the song to identify the error.

Regarding alterations, one of the most notorious, is the triplet from 'They Didn't Believe Me' and pundits still argue whether Jerome Kern wrote the music to accommodate Michael Rourke's lyric, or vice versa. The awkward phrase in the middle eight bars is, '. . . and I cert-n'ly am goin' to tell them' and the discomfort

arises from the requirement to fit 'cert-n'ly am', to the allotted three notes, followed by the two syllables of 'goin', on one note. It is still printed in sheet music, today, as it was eighty years ago, although most vocalists have found their salvation by singing, 'and I'm certainly going to tell them'. If you would like to know what way Bing jumps in this matter, you must listen to his only, known, version of the song, on one of Ken Barnes' issues of Bing/Buddy Cole material.

Certain songs have undergone subtle modifications which pose further questions. Cole Porter's mischievous lines from 'I Get A Kick Out Of You', have come in for some spring-cleaning and in modern song copies, the offending lines have been amended from:

'Some get a kick from cocaine,
I'm sure that if I took even one sniff . . . '

to: 'Some like a bop type refrain,
I'm sure that if I heard even one riff . . . '

Those who are familiar with his work will be confident that these lines originate from Frank Sinatra's hit version of the song but who penned the uncredited lines? In order to find Bing's interpretation, we must return to his sessions with Buddy Cole, this time, from a radio tape, to hear him sing:

'Some like the perfume from Spain,
I'm sure that if I took even one whiff . . . '

Again, the authorship is unknown and 'The Complete Lyrics Of Cole Porter' carries the scathing note, '. . . that any substitutes for the (original) lines are incorrect . . . and equally objectionable'.

A similar change has occurred with 'All By Myself'. There are many examples of Bing singing this song — the soundtrack from 'Blue Skies'; his commercial recording from 1946 and several renditions from radio and he always croons, "I sit alone, in a (my) cosy Morrischair . . . ' — the line, as written, being, 'I sit alone, with a table and a chair . . . '. I find this variation even more baffling, being aware of Irving Berlin's reputation for hating any meddling with his lyrics. Or did Bing get special dispensation? It's a good line but does 'cosy' really conform with the misery of solitude expressed by the song? On the other hand, we used to have two Morris chairs and I seem to remember second-time visitors making a beeline for the sofa!

The most prolific category contains those tiny sins of omission or addition which are designed, for effect or to make the vocalising more comfortable and a classic case is provided by 'Walkin' My Baby Back Home', written in 1930 and popularly revived in the Fifties. Do you recall how it begins? — 'Gee! But it's great after bein' out late . . . ' — Oh! No it doesn't. Fred Ahlert didn't compose an extra B sharp and Roy Turk didn't write 'But'. Indeed, due to the composer's inconsideration, the lyricist was obliged to jettison a syllable for the later, corresponding bars — 'We go *'long*, harmonizin' a song. . . '. He need not have bothered. Most singers tend to reinstate the missing syllable, with the notable exception of Nat King Cole who enjoys a reputation for 'sticking to the script'. There are two entries, by Bing, in the field. Both are delectable duets, from radio, with Judy Garland and Helen O'Connell, respectively. You may have had a recent opportunity of hearing the former on the CD Parrot PARCD003 but on each occasion, Bing unearths yet another syllable with, "*Oh!* Gee! *But* it's great after being out late . . . "!

To illustrate the process in reverse, I am going to choose, 'It's Been A Long, Long Time'. It is a personal opinion that this Number One hit for Bing, in 1945, has become, over the years, one of his unaccredited million sellers. Written for the Fox film, 'I'll Get By', its popularity was assured by perfectly matching the sentiments of post-war reunions.

It is not hard to imagine Jule Styne and Sammy Cahn groaning, "Why did we waste our time?" because, even when the verse is used, vocalists, invariably, omit the first word of the chorus:

'(Just) kiss me once, then kiss me twice
Then kiss me once again,
It's been a long, long time.
Haven't felt like this, my dear
Since can't remember when . . . '

Perversely, the corresponding note in the closing strain is seldom missed — 'So kiss me once, then kiss me twice . . . ' as Bing's version and the other hit record by Kitty Kallen with the Harry James Orchestra, ably demonstrate.

There are quite a few examples of Bing performing this song which have survived but at no time does he utter the opening word, "Just", although on both his commercial recording and a selection from Kraft Music Hall, he adds words to the true lyric. The only specimen of "Just" being sung, is in a duet from the Crosby /Clooney Show wherein Rosie gets the first line!

The majority of renditions occur in later years, when 'It's Been A Long, Long Time' became part of the famous 'Crosby Medley' from his stage shows. It would be unfair to describe these performances as extemporaneous but I know that there will be others, like myself, who would have been hanging onto every word of every song, willing him to get it right.

The song under discussion proved to be a real stumbling block. At this stage in the act, Bing would have the audience singing along and he seemed to be confident with the first three lines but never quite sure what came next. In the 1976 Palladium Show, he sings (and asides), "Don't know when I felt this way . . . (I think I'm wrong and you're right)". The Pasadena 50th Anniversary Celebration revealed a somewhat hunted expression and "Don't remember dear, since can't remember when . . . (and I hope I can remember the next line and we'll be clear)" — The Norway Concert, ". . . Don't remember when I felt since can't remember when" but by the 1977 Palladium appearance, he is almost there, ". . . Haven't felt this way, my dear, since . . . "

Eberly. Hits such as Amapola, Green Eyes, Yours and Tangerine came during her period with Dorsey. In the 1950s, she moved into TV working with Dave Garroway on NBC's Today Show and hosting the Miss Universe Pageant for nine years. Her link with Bing is tenuous but she did appear in six of his radio shows in the early 1950s. Their duet of **Surrey With The Fringe On Top** from the GEC Show of 7th February 1954 is frequently played.

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Hooray For Hollywood!

An advertisement for next year's tour to Hollywood organised by member Clive Roberts is shown and we hope to have a full report of the October 1993 trip in the next BING. The 6 members who went on the tour had only just returned to the UK as we went to press, but we did manage to speak to Gwen Harvey on her return home. Gwen seems to have had a very good time and the highlights as regards Crosbyana were probably meeting Bob Hope (she shook his hand and also spoke to Dolores Hope!), plus meetings with Hollywood producer A.C. Lyles and the Hon. Mayor of Hollywood, Johnny Grant. Naturally Bing's grave was visited too. Mr. Lyles told Gwen that he was in touch with Mary Frances Crosby, and it seems that Mary Frances is thinking of doing a mini-series on her father, similar to the recent Sinatra programme. We mustn't steal Gwen's thunder however as we hope she will write an article for our next issue.

StarLine

No doubt, you will be overjoyed to read that I am not going to analyse anymore of the thousands of songs in which inaccuracies occur, due to individual interpretation and I would like to make it clear that anything that I have written here is not intended to be a criticism of any composer or lyricist, Bing Crosby, or any other vocalist and if you feel inclined to shout, "Nitpicking" and "What does it matter?", I will confirm that you are absolutely correct. It *is* trivia and as long as you are pleased by what you hear, it doesn't matter a jot!

Nevertheless, before I judder to a halt, I would advise you that George Gershwin's father went to his grave, believing his son's, 'Fascinating Rhythm' was entitled 'Fashion On The River' and for those amongst you, who really care, Uncle Wally returned, safely, from the War, singing songs from latest, hit musical, including:

". . . and the corn is as high as an elephant's thigh
And a little brown matteriss is winking its eye!?!?

Lionel Pairpoint

STATISTICS THAT SHAPE OUR LIVES

"USA Today", December 24, 1992 in a "Look at Statistics That Shape Our Lives" listed "Best Selling Christmas Albums" — Bing Crosby's Merry Christmas, 5 million, closest competitor, Barbra Streisand's "A Christmas Album", 3 million, and six artists, including Elvis are tied with 2 million each.

However, "Merry Christmas" is only one of many of Bing's Christmas collections on 78, 45, LPs, cassettes, and CDs. Others must account for millions more collectively. And many of them include "White Christmas".

Record industry sources believe Bing's "White Christmas" has exceeded 100 million copies world wide.

Think of the enormity of the "statistics that shape our lives". Take just "White Christmas" by Bing. If one were to use ten inches as a guide, (the diameter of a 78 rpm record), and average out 45's, LPs, cassettes, and CDs, using only that portion of "White Christmas" grooves,and lay them flat, they would measure about 15,800 miles — two-thirds of the way around the world at the equator.

It's also speculated that Bing's total record sales exceed one billion, giving his discs about a 158,000 mile stretch.For a man who has sung "Moonburn", "Me and the Moon", "Moonlight Becomes You", and appeared in "Reaching for the Moon", it looks like he's half-way there with disc sales! At its lowest orbit, the moon is 221,463 miles away. Bing has 63,463 miles to go or about 500 million more records to sell.

Another overwhelming thought — If the 100 million copies of "White Christmas" was each played only ten times in the half century since the original release, Bing would have been heard a billion times on that song alone. Of course, some were played 1000 times and more via radio, juke box, and in the home. Carl Sagon was unavailable for mathematical verification, but it would not be presumptuous to conclude Bing's "White Christmas" has been heard a TRILLION times.

It is almost beyond imagination and would take a NASA computer expert to calculate just how many times Bing's voice has been heard throughout the world. No doubt it's trillions times trillions, or almost infinite.

Some students of the cosmos think each voice has an electric code and that every utterance is stored in a huge cosmic collector in a coded voice bin. The largest bin has to belong to Bing. Can anyone fathom the possibility of compressing the trillions of Crosby soundings and releasing the total into the world atmosphere simultaneously?

One thing is sure — It would make the most magnificent, melodious, sonorous, boo . . . boo . . . boo . . . BOOM ever heard.

Peter Cakanic

ONCE IN A WHILE

Alexis Smith died on June 9th at the age of 72. She had a prominent role in Bing's film **Here Comes The Groom** in 1951 when she played Franchot Tone's distant cousin who teamed with Bing to break up the wedding of Tone and Jane Wyman. Miss Smith also appeared on the Chesterfield shows of November 21st and December 12th 1951. Originally with Warner Bros., she freelanced at other studios appearing opposite Clrk Gable, Errol Flynn and Ronald Reagan. Her films included "The Lady With Red Hair", "Gentleman Jim," "The Adventures of Mark Twain" and "The Horn Blows at Midnight." She is survived by her husband, actor Craig Stevens.

Helen O'Connell passed away on September 9th aged 73. She was famous as a featured vocalist for Jimmy Dorsey from 1939-43, often in duets with Bob

THE VARIETY TRIBUTE

For 10 years, John Marshall has been ensuring that the anniversary of Bing's death is not forgotten by taking an advert in the show-biz oracle, VARIETY. John has put tremendous energy into raising funds to pay for this expensive exercise and he has received marvellous support from Arthur Blood who has provided sizeable donations from the sale of Bing stamps. Both John and Arthur deserve our sincere thanks for their efforts. This year's advert appeared in the October 18th edition on page 27 and is reproduced in its actual size below. First of all though, John has something to say . . .

There I was, innocent as ever and just as wide-eyed as you'd expect from a Crosbyana type during the run-up to Christmas. The kind of bloke who is fully convinced the merest hint of the season would have the Fates working on my side for a change, especially when his tenth **VARIETY** was in the bag — against even bigger odds than usual. I was feeling cockahoop — whatever that means — not to mention chuffed, so you can see where I'd placed myself in exactly the right situation for disaster to strike. If everything could be as reliable as THAT!

Some few months ago, having finally learned how to operate the disc on this processing unit, the considerable heap of incoming paperwork has been transferred on to Disc 1. Such a boon when space is always at a premium and many times more practical for keeping records of who sent what — and when. On Disc 2, the current newsletter content. Simple as that. Once the newsletter had been dispatched, in the few seconds it takes, I wiped the disc and jotted in a few remarks for the December issue. Boy, was this simple, or what? Some days later, a letter in from Ian Arnott required me to slot in a handsome donation so I popped on the VARIETY disc and found myself perusing some December Grapevine jottings. Are you with me, all you technology or Kismet buffs?

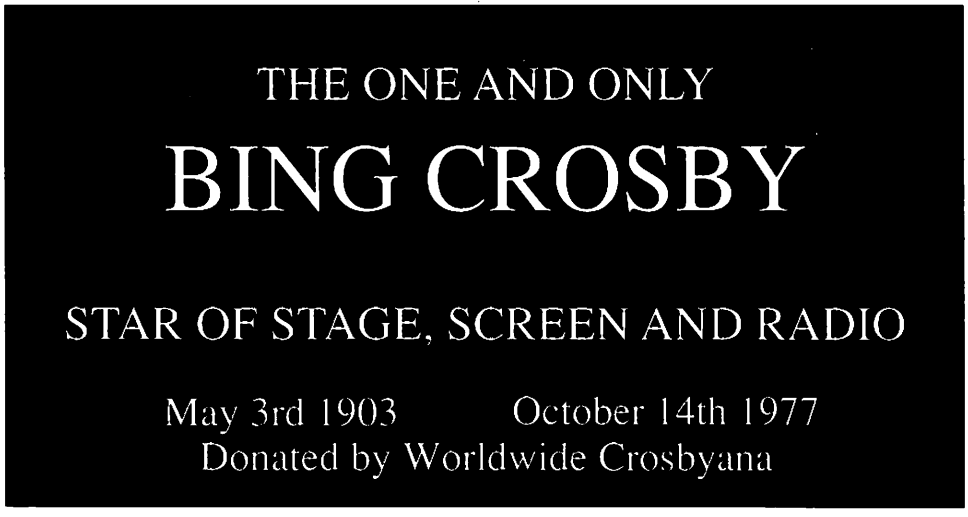
So what can I say, when I have always attempted to pay due homage to all contributions and feel it's the right thing to do? This kind of generosity and thoughtfulness deserves all due credit — but this time, other than apologise, what can I say? Standout paragons such as ARTHUR BLOOD, GEOFF MUSSELLE, GWEN HARVEY, ALBERT HARVEY, JOHN COOMBES, JIM HALMS, LEN HAWKINS, FRANK CHALLENGER and RON CHUCK come easily to mind, due to being there year after year, but you don't hit £300 with just nine names on a wiped disc. Oh sure, many people tell me "I'd rather you left my name out" but that isn't the way we do it here and it's left me feeling ashamed of my own stupidity. I can only hope the others who added the pounds here and there by buying a video will understand their rightful part in this.

Ending up, as we did, with £301.50, the insert was kept to a sensible £198.60 (including VAT — at the dollar rate of $1.48) we start the year off with £102.90. Or, well on the way.

"CHRISTMAS LIKE IT USED TO BE" is a new 40 minute item which while an ex-USA conversion, comes out looking exactly right for December. Difficult to send out as a single entry, it will be linked in with any other title at £11.50. "GOING HOLLYWOOD" looks great and includes the original trailer, for which multi-thanks to Girvan Patterson. **STILL AVAILABLE** *"JUST FOR YOU", "THE STARMAKER", "PENNIES FROM HEAVEN", "IF I HAD MY WAY", "ENTERTAINING THE TROOPS", PARIS HONEYMOON", BIRTH OF THE BLUES", "WE'RE NOT DRESSING", "MISSISSIPPI", "LITTLE BOY LOST"*

My address is 39 Kings Road, Teddington, Middlesex TW11 0QD (phone 081-977-6180)

John Marshall


THE ONE AND ONLY
BING CROSBY
STAR OF STAGE, SCREEN AND RADIO
May 3rd 1903 October 14th 1977
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Bing on TV — The Final Curtain

The 1970s began with Bing's involvement in show business much reduced. His Hollywood Palace stint had finished and he rationed his other TV appearances in order to give himself more time for his family, golf, hunting, fishing and travelling. He seemed to have lost enthusiasm for being "Bing" Crosby and he was lapsing into being plain "Harry" Crosby who did not have to worry about the demands of show business. His appearance as a murderous doctor in "Dr. Cook's Garden" was an interesting departure for him but other than that he confined himself to Variety specials and the occasional American Sportsman programme. Bing's brush with death early in 1974 however seemed to make him think about getting back more actively into the business and as we all know, there was a tremendous burst of activity from him over the next three years in all facets of the entertainment world, including television.

This listing which follows completes our project on Bing's TV appearances and thank you to everyone who has notified amendments to the details we have published. This will be most useful if the listing is ever expanded into a more detailed publication. We listed Bing as appearing in the 1954 Laurel & Hardy 'This Is Your Life' programme and amazingly this was shown on the American Movie Classics Channel in August. Greg Van Beek watched the programme specially but surprise, surprise, no Bing! We are deleting this item from the records. Please send details of any amendments relating to the current article to the Editor.

7/1/71
shown on BBC2
2/5/71

The Flip Wilson Show

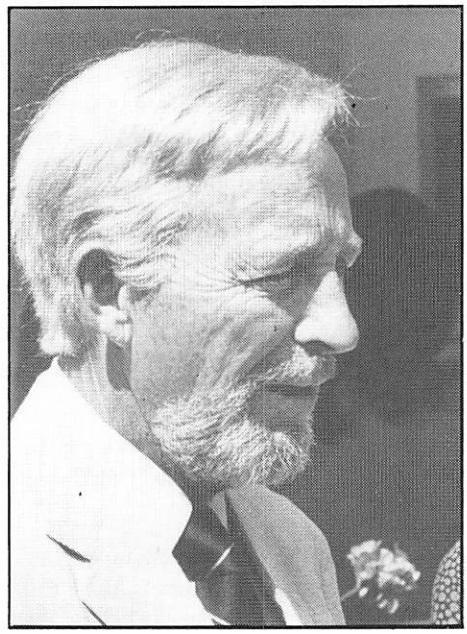
Bing guests and is presented with a platinum disc for record sales of over 300 million. Bing and Flip take part in the "Bunny Club" sketch and Bing sings snatches of "Auld Lang Syne" and "The Night is Young." Bing also sings

* They All Laughed
* Mountain Greenery
* Blue Room
* Medley with Flip Wilson (Don't Fence Me In, I'm An Old Cowhand, Tumblin' Tumbleweeds, Jingle, Jangle, Jingle, Ragtime Cowboy Joe)
* I Surrender Dear

19/1/71
(ABC)
recorded Sept. 1970

Dr. Cook's Garden

A dramatic role for Bing as a murdering doctor. Shown on ITV (Granada) 25/11/72 and ATV (Midlands 8/12/74.



Dr. Cook as portrayed by a bearded Bing.

23/1/71
(ABC)

The Pearl Bailey Show

Bing guests with Louis Armstrong and Andy Williams.

* Bridge Over Troubled Water
* Medley with Pearl Bailey (Put Your Arms Around Me Honey, In The Summertime, How Could You Believe Me When I Said I Loved You, Carolina In The Morning, Mississippi Mud, Bye Bye Blues, The World Is Waiting For The Sunrise, Put Your Arms Around Me Honey (Hold Me Tight))
* Medley (You Don't Have To Sing That Song (with Pearl, Andy & Louis)

— Where The Blue Of The Night (with Louis and Andy)
— Moon River (Bing and Louis)
— Mack The Knife (Bing and Andy)
— Hello Dolly (Bing, Andy and Louis))

10/2/71
shown on BBC1
23/6/71

Frost over America

David Frost interviews Bing and later Louis Armstrong

* One Fleeting Hour (snatch only)
* Blueberry Hill (With Louis)

16/2/71
(NBC)

Chrysler Presents The Bob Hope Special

Bing guests with Petula Clark, Theresa Graves and Jo Anne Worley.

* I Can't Begin To Tell You
* Make Believe (You Are Glad When You're Sorry)
* Save Your Sorrow (For Tomorrow)
* Medley with Hope (details not known)

18/3/71 shown on BBC2 **The Arte Johnson Show**
Bing guests with Peter Marshall, Elke Sommer and Billy de Wolfe.
22/7/71
* There's Nothing That I Haven't Sung About
* So The Bluebirds And The Blackbirds Got Together (with Peter Marshall and Arte Johnson)
* Goodnight Sweetheart (parody — with Peter Marshall and Arte Johnson)

29/3/71 **The American Sportsman**
A Quest For Survival. Bing explains the rehabilitation and history of wildlife.
No songs.

21/6/71 (CBS) **CBS News**
Belva David and Ron Majors interview Bing.

7/10/71 **The Dean Martin Show**
with Claire & McMahon, Rip Taylor, Richard Castellano, Ken Lane, Kay Medford and The Ding-a-lings
Bing guests and sings the following medley with Dean Martin
(Learn To Croon, I'm An Old Cowhand, A Pocketful Of Dreams, Swinging On A Star, Ac-cent-tchu-ate The Positive, In The Cool Cool Cool Of The Evening, Personality, Love Thy Neighbour, True Love, Love Is Just Around The Corner, But Beautiful, Second Time Around, Learn To Croon)
* A Whole Lot Of Lovin' (with Dean Martin)
* Put Your Hand In The Hand (with Dean)
* Lay Some Happpiness On Me (with Dean)
* Lip-Sync Salute (an act which includes Bing miming to records by Tiny Tim, The Andrews Sisters and The Chipmunks)

29/11/71 **Monsanto presents Mancini**
Bing guests and sings:-
* Lazy Bones
* Rockin' Chair
* Lazy River

10/12/71 (NBC) **Rowan & Martin's Laugh-in**
Bing makes a brief guest appearance.

14/12/71 (NBC) **Bing Crosby and the sounds of Christmas**
with the Crosby family, Mary Costa, Robert Goulet, Mitchell Singing Boys and the Alan Copeland Singers
* A Time To Be Jolly (rest of cast join Bing and sing "The Sounds Of Christmas" in counterpoint)
* The Cop And The Anthem (A sketch based on the O Henry story in which Bing portrays a hobo who has a hard time getting arrested for Christmas)
* 'Bell' Medley with Mary Costa (Jingle Bells, Sleigh Ride, Jingle Jangle, Jingle, Bells of St. Mary's, For Me And My Gal, Jingle Bells)
* Home For The Holidays (with the family)
* The Christmas Song (with Harry Crosby on guitar)
* Christmas Island (with Kathryn Crosby)
* Home For The Holidays (with family)
* Christmas Alphabet (with Robert Goulet and Mary Costa)
* Medley with entire cast (Bing takes part in:- O Come All Ye Faithful, The First Noel, Joy To The World)
* White Christmas (with the family, Mary Costa and Robert Goulet)

3/1/72 **The Merv Griffin Show**
With Bing, Bob Hope, David Butler and Dorothy Lamour
* The Pessimistic Character (with David Butler)

9/1/72 **The American Sportsmen**

27/2/72 (NBC) **Bing Crosby and Friends**
with Bob Hope, Pearl Bailey and Carol Burnett
* Desiderata (You Are A Child Of The Universe)
* In My Own Lifetime
* Saturday Morning Confusion (with Carol Burnett)
* You've Got Good Friends (entire cast)
* What Would We Do Without You (entire cast)

15/3/72 (CBS) **The Carol Burnett Show**
with Harvey Korman, Vicki Lawrence and Lyle Waggoner. Bing guests, takes part in various sketches and sings:-
* Put A Little Love In Your Heart
* Love Thy Neighbour
* Sing (with Carol Burnett)
* Get Happy (with Carol Burnett)

16/3/72 **The Flip Wilson Show**
Bing guests with Tim Conway, Melba Moore and the George Wyle Orchestra
* Rover
* Perfect Day
* Huckleberry Finn
* Medley with Flip Wilson (Swinging On A Star, But Beautiful, Personality, Swinging On A Star)

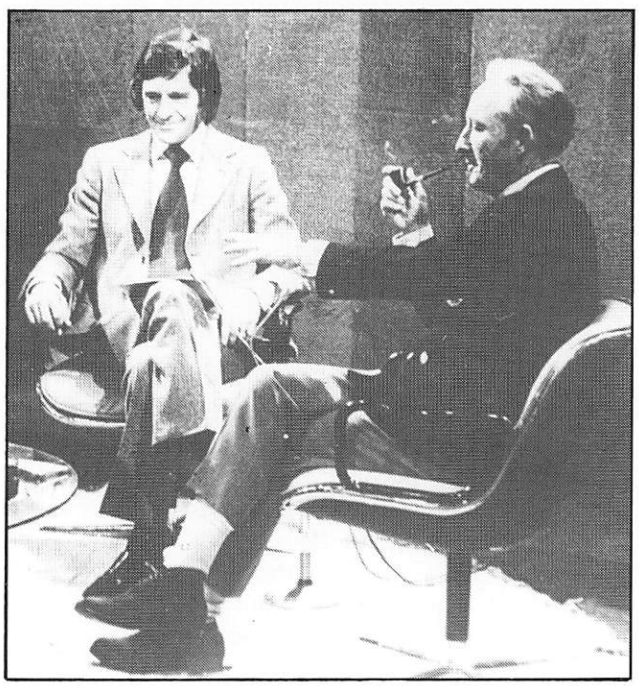
22/3/72 (BBC) **This Is Your Life**
Bing gives a short tribute to Dr. Michael Wood. Filmed in East Africa.

26/3/72 **The American Sportsmen**
Bing narrates a feature on the Guide Dogs for the Blind School in San Rafael, California

18/11/72 **The Lee Trevino Show**
Bing makes appearance — no further details known

7/12/72 (NBC) **Christmas With The Bing Crosbys**
with Sally Struthers, David Hartman and Edward Villella (New York City Ballet)
* The Family Of Santa Claus (with cast)
* That's How It Is (with cast)
* Scrooge Medley (with David Hartman — I'm the Ghost of Christmas Past, Put A Little Love In Your Heart)
* God Rest Ye Merry Gentlemen (with David Hartman)
* O Come All Ye Faithful
* Joy To The World (with cast)
* White Christmas (with cast)

23/12/72 (BBC) recorded 18/9/72 **The Parkinson Show**
Bing is the only guest.
* Ben Bolt (snatches only)
* One Fleeting Hour (Snatch only)
* Rover
* White Christmas



Bing meets Parkinson for the first time

4/2/73 **American Sportsman**
Bing & Phil Harris shoot for ring-necked pheasant in Iowa.
* Mr. Gallagher & Mr. Shean (3 different parodies with Phil)

9/12/73 (NBC) recorded Feb. 1973 **Bing Crosby's Sun Valley Christmas Show**
A Bell System Family Theatre Special with the Crosby family, Michael Landon, Connie Stevens, John Byner and John Misha Petkevich
* Christmas In Sun Valley (with family)
* Style (dances with snowman)
* The Twelve Days Of Christmas (with Mary Frances Crosby)
* The Ballad Of The Christmas Star (a musical sketch featuring the entire cast)
* Sleigh Ride (with family & Connie Stevens)
* Medley with entire cast (Bing takes part in: God Rest Ye Merry Gentlemen, We Three Kings Of Orient Are, Joy To The World)
* White Christmas (with entire cast)

10/2/74 **American Sportsmen**
Bing talks about the life style of the cheetah. No songs.

24/2/74 **American Sportsman**
Bing & Phil Harris shoot grouse in Southern Alberta
* Mr. Gallagher & Mr. Shean (2 different versions)

9/10/74 (CBS) recorded 10/11 Aug. 1974 **Bing Crosby and his friends**
with Bob Hope, Pearl Bailey and Sandy Duncan.
* Feels Good, Feels Right (with Bob Hope, Pearl Bailey & Sandy Duncan)
* It's Your Delivery (with Sandy Duncan)
* No Time At All
* You'll Never Get Away From Me (with Bob Hope)
* Medley (with Bob Hope, Pearl Bailey & Sandy Duncan. Bing's contribution:- (few bars of) Where The Blue Of The Nigtt, Love Is Just Around The Corner, From The Top Of Your Head, Sweet Leilani, Blue Hawaii, Swinging On A Star, Small Fry, I Surrender Dear, Sunshine Cake, Mississippi Mud, In The Cool Cool Cool Of The Evening, Down The Old Ox Road, Going My Way, Wrap Your Troubles In Dreams, Pennies From Heaven, White Christmas, Where The Blue Of The Night)

25/10/74 **The Kathryn Crosby Show**
A daily chat-show. Kathryn interviews Bing and Phil Harris.

15/12/74 (NBC) recorded Nov. 1974 **Christmas with the Bing Crosbys**
with Mac Davis, Karen Valentine and the Crosby family.
* We'd Like To Borrow Your Kids (with Mac Davis)
* What A Christmas Day (with entire cast)
* The State vs. Santa Claus (Bing sings all the parts)
* We've Got Camaraderie (with family)
* May I Have The Pleasure Of Your Company (with Mac Davis and the family)
* Bing sings narrative as family sing medley

* We Three Kings Of Orient Are (with Harry and Nathaniel)
* Joy To The World (with family)
* White Christmas

22/2/75 (BBC1) **Grandstand**
A "live" Saturday afternoon sports programme.
Bing is interviewed intermittently over a one hour period by Frank Bough.

27/2/75 (BBC1) **Pebble Mill At One**
short interview with Donny McCloud

24/7/75 (BBC1) recorded 23/7/75 **Top Of The Pops**
* That's What Life Is All About

25/7/75 (ITV London) **Today**
Bing is interviewed by Llew Gardiner

5/8/75 **ITN**
Bing is interviewed at Sunningdale

8/8/75 (AVRD) **Interview**
Bing interviewed in Holland and sings snatches of "It's Tulip Time In Holland", "Zing A Little Zong", "True Love", "Pennies From Heaven" and "White Christmas"

30/8/75 (BBC1) recorded 18/7/75 Edited: Version repeated 15/10/77 on BBC1 **Parkinson**
Bing interviewed by Michael Parkinson.
Bings sings:-
* Hello Dolly (parody)
* Breezin' Along With The Breeze
* Send In The Clowns
* I Love To Dance
* Play A Simple Melody (with Harry Crosby)
* The Pleasure Of Your Company (with Parkinson)
* That's What Life Is All About

4/9/75 **The Mike Douglas Show**
Bing is interviewed together with Kathryn Crosby, David Brenner, Joe Williams, Jack Nicklaus, Mike Preminger and Frank Gifford.
* Where The Morning Glories Grow

14/9/75 recorded for ITV ? July 1975 **Stars On Sunday**
* That's What Life Is All About

Bing also appeared in the show on the following dates:

12/10/75 * reading from St. Mark, ch. 10 verses 1-16
16/11/75 * reading from St. Matthew, ch. 7 verses 1-12 (Judge not)
14/12/75 * The Bells Of St. Mary's

21/9/75 **Mills Brothers — 50th Anniversary Concert**
Bing sings with Helen O'Connell, Harry Von Zell and Johnny Green.

24/9/75 (BBC) recorded 27/7/75 **The Vera Lynn Show**
* Sing (with Vera Lynn)
* That's What Life Is All About

??/10/75 (NBC) **Tonight**
Don Rickles, who is deputising for Johnny Carson, is surprised by walk-on appearances by Bing, Bob Hope and John Wayne, all of whom were in another studio recording a tribute to Hope's 25 years in Television.

24/10/75 (NBC) Shown in UK 17/3/76 **Bob Hope — 25 years in television**
Bing, Frank Sinatra and John Wayne pay tributes

12/11/75 **Dinah**
Dinah Shore presents Bing, Phil Harris and Pat Boone
Bing sings:-
* Trust Love (with Dinah)
* I Love To Dance
* Flip Side Medley with Phil Harris, Pat Boone & Dinah Shore (all sing snatches of From Monday On, Mississippi Mud, You Are The One, Please, Let's Start The New Year Right, June In January, White Christmas, I Kiss Your Hand Madame, Just A Gigolo, Wrap Your Troubles In Dreams, The Waltz You Saved For Me)
* Send In The Clowns
* Well Did You Evah (parody — with entire cast)

Dinah welcomes Bing to her show

28/11/75 recorded Sept/Oct?
The Mike Douglas Show
Bing interviewed by Mike Douglas at the Crosby Home in Hillsborough.
* Medley with Mike Douglas & Kathryn Crosby (Bing takes part in:- I'm An Old Cowhand, Pennies From Heaven, Sweet Leilani, Swinging On A Star, The Bells Of St. Mary's. Deep In The Heart of Texas, Wait 'Til The Sun Shines Nellie, I'll Get By, Accentuate The Positive, Jimmy Valentine, Wrap Your Troubles In Dreams, Birth Of The Blues)

3/12/75 (CBS) recorded 20/22 Nov. Shown on ITV 24/12/75
Merry Christmas Fred, From The Crosbys
with Fred Astaire, the Crosby Family, The Young Americans and Joe Bushkin
* Top Billing (with Fred)
* The Week Before The Week Before Christmas
* Swinging On A Star (snatch only)
* Sing (with Fred)
* Medley from Road films (with Fred and Kathryn. Bing takes part in:- Teamwork, Road To Morocco, Apalachicola Fla)
* A Couple Of Song And Dance Men (with Fred)
* You've Got A Friend (with Fred & Harry)
* Medley with entire cast (Sleigh Ride, Let It Snow, In The Bleak Mid-Winter)
* White Christmas

25/12/75 (BBC1)
Parkinson
Bob Hope is the guest but there is a short appearance by Bing, recorded in the USA, in which he sings a parody of "The Pleasure Of Your Company".

26/12/75 (BBC) recorded
Disney Time
Bing presents excerpts from Disney films including "Ichabod".
Aug. 75?

26/1/76 (CBS)
The Merv Griffin Show
Chat show. Bing guests and sings:-
* That's What Life Is All About

27/1/76 recorded ? Aug 1975
International Pro-celebrity Golf
Bing and Tom Weiskopf versus Peter Oosterhuis and Val Doonican

5/3/76 (NBC)
The Johnny Carson Show
Bing guests with Ray Bolger and Marvin Hamlisch
* Where The Morning Glories Grow
* The Only Way To Go (with Ray Bolger)

18/3/76
ABC News
Bing interviewed.

26/3/76 shown on ITV 3/1/77
Bell Telephone Jubilee
Also known as "Tonight with Bing and Liza". Bing and Liza Minelli introduce extracts from earlier Bell Telephone shows. Bing sings:-
* The Way We Were (with Liza)
* The Entertainer (with Marvin Hamlisch)
* Let Me Sing And I'm Happy (verse only with Liza)
* Now You Has Jazz (with Ben Vereen)
* Well, Did You Evah (with Liza)

5/4/76 (NBC)
The Rich Little Show
Bing guests with Bill Cosby.
Bing takes part in sketches and sings:-
* Medley with Rich Little (Rich imitates Bing's former partners in song as follows, A Couple Of Song And Dance Men (Astaire), Gone Fishin' (Louis), True Love (Gene Kelly), Well Did You Evah (Sinatra), Road To Morocco (Hope), Going My Way (Bing!), Swinging On A Star (Rich himself), Style (Sinatra and Dean Martin)

18/4/76
American Sportsman
with Phil Harris and Harry Crosby
* Mr. Gallagher & Mr. Shean (with Phil & Harry — several different parodies)
* Come To Tanzania (with Phil Harris)

21/4/76 (NBC) recorded 12/4/76
The Bob Hope Special
From Montreal. Bing guests with Shirley Jones, Lynn Anderson and Freddie Prinz.
* Where The Morning Glories Grow
* At My Time Of Life
* We Lost Our Man (with Bob Hope, part of Mounties sketch)
* Where The Blue Of The Night (few bars only as part of song by Hope)
* Medley with Hope (Bing takes part in:- Buttons And Bows, Two Sleepy People, Thanks For The Memory, Road To Morocco, Put It There Pal)

4/5/76 (BBC1)
Tonight
Bing interviewed.

14/6/76
Entertainment Hall of Fame
Bing is honoured by Sammy Cahn, Tony Bennett and Bob Hope. The only songs are by Tony Bennett. Bing makes a short "Thank You" speech at the end.

16/6/76 (BBC1)
Royal Ascot
Bing interviewed

2/7/76 (BBC) recorded 1/7/76 ?
Tribute to Johnny Mercer
Bing makes short introduction.

??/?/76 Recorded 24/7/75
Golf Through The Ages
Documentary about the early days of golf. Bing is seen briefly at the beginning and then narrates the entire programme.
Made by Cygnet Films Ltd., Bushey, Herts. Possibly shown by a Scottish TV company? No further details.

1/12/76 (CBS) recorded July 1976 Shown on ITV 24/12/76

Bing Crosby's White Christmas
with the Crosby family, Jackie Gleason and Bernbadette Peters.

* White Christmas (verse only)
* Let It Snow (snatch only)
* I've Got My Love To Keep Me Warm with Kathryn and Bernadette Peters)
* It's Beginning To Look Like Christmas (with entire cast)
* Happy Holiday (with entire cast)
* A Pair of Loafers / Busy Doing Nothing (with Jackie Gleason)
* I Love To Dance (with Kathryn)
* Style (with Jackie Gleason and Bernadette Peters)
* Swinging On A Star (with schoolboy choir)
* Johnny Mercer medley (with family. Bing sings:- Ac-cent-tchu-ate The Positive, On The Atcheson, Topeka & The Santa Fe, Lazy Bones, I'm An Old Cowhand, Too Marvellous For Words, In The Cool Cool Cool Of The Evening, Ac-cent-tchu-ate The Positive)
* Home For The Holidays (with family)
* Children
* Christmas carols medley (with entire cast. Bing sings:- Hark The Herald Angels Sing, I Saw Three Ships, Silent Night, Joy To The World)
* Put It There Pal (with Jackie Gleason)
* White Christmas

3/12/76

Joe Franklin's TV Show
Bing guests with Kathryn Crosby. Steve Mason, a Crosby sing-alike is in the audience and Bing is shown his latest album leading Bing to sing impromptu snatches of:- Ramona, I Can Tell The World How To Smile, If I Had You, Call Me Darling, Out Of Nowhere, April Showers, Ballin' The Jack, Where The Blue Of The Night, A Good Man Is Hard To Find, Just One More Chance, I Found A Million Dollar Baby, You Call It Madness (But I Call It Love) and I Don't Know Why.

Later, Arthur Tracy (the Street Singer) is introduced from the audience leading Bing to sing a few words of "Marta (Rambling Rose Of The Wildwood").

6/12/76 (NBC)

Today

7/12/76 (CBS)

Bing with Pat — A Look At A Legend
Bing interviewed by Pat Collins, Clips of Bing from Uris Theatre show are shown as follows:

* At My Time Of Life
* On A Slow Boat To China (with Rosemary Clooney)
* Now You Has Jazz

?/12/76 (WCBS)

Bing on Broadway
Interviewed by Jack O'Brien

10/12/76 (ABC)

AM America
Bing interviewed

10/12/76 (WNEW)

Midday Program
Bing interviewed with Rise Stevens, Mabel Mercer and Melba Moore. Clip of Bing singing "The Best Things In Life Are Free" from Uris Theatre Show shown.

10/12/76 (NBC)

Tonight
Bing interviewed

17/12/76 (ABC)

AM America
Bing interviewed

25/12/76 (NDR) North German Network

New York, New York
Wener Baecker interviews Bing in his suite in the New York Waldorf-Astoria.
Bing sings:-

* Basin Street Blues
* White Christmas
* Silent Night (with Kathryn Crosby — in German)

12/1/77 (BBC2) recorded Aug. 1976

International Pro-celebrity Golf
USA vs. UK for the Bing Crosby Cup. Bing is the USA captain and in the first match, he and Johnny Miller play against Sean Connery and Tony Jacklin. Bing also makes a brief appearances in other programmes in the series.

20/3/77 (CBS) recorded 3/3/77 Edited version shown on ITV 15/10/77

Bing — A 50th Anniversary Gala
The Pasadena concert at which Bing fell off the stage at the end. With Bob Hope, The Mills Brothers, Pearl Bailey, Rosemary Clooney, Bette Midler, Paul Anka and the Crosby family.

* Feels Good, Feels Right
* Mary Lou
* She's A Lady (with Paul Anka)
* Now You Has Jazz
* Ac-cent-tchu-ate The Positive (with Bette Midler)
* Dinah (with the Mills Brothers)
* Bill Bailey Won't You Please Come Home (snatch only prior to interruption by Pearl Bailey)
* Gone Fishin' (with Pearl Bailey)
* Medley with Kathryn Crosby (Everything Old Is New Again, Baby Face, Toot-Toot-Tootsie, I'm Looking Over A Four Leaf Clover, Everything Old Is New Again)
* On The 10-10 From Ten-Ten-Tenessee (with Harry Crosby)
* Moonlight Becomes You (with Mary Frances Crosby)
* The Crosby Medley (I Surrender Dear, Swinging On A Star, True Love (with Mary Frances), Don't Fence Me In, Pennies From Heaven, Blue Hawaii, Sweet Leilani, Too-ra-loo-ra-loo-ral,

Just One More Chance, Them There Eyes, Basin Street Blues, Please, South Of The Border, San Fernando Valley, I Found A Million Dollar Baby In A Five And Ten Cent Store, San Antonio Rose, I'm An Old Cowhand, In A Little Spanish Town, Wait Till The Sun Shines, Nellie (with Kathryn), It's Easy To Remember, It's Been A Long, Long Time, White Christmas, Ol' Man River.

26/3/77 (ITV) **All You Need is Love**
Short interview with Bing re his early career as part of documentary about popular music.

25/4/77 **Paul Anka Show**
Bing sings a few lines from "My Way" as part of a procession of guest stars.

31/5/77 (ABC) **Barbara Walters Special**
Interviews with Bing, Bob Hope and Red Foxx at their respective homes.
Bing is interviewed and sings a snatch of "Singing In The Rain" whilst walking around his garden.

?/9/77 recorded 27/8/77 **Bing in Norway**
A live open air concert given by Bing in Mysen, Norway as part of celebration to commemorate 100 years of recorded sound.
Only shown in Europe not UK
* Feels Good, Feels Right
* Now You Has Jazz
* The Crosby Medley (I Surrender Dear, Swinging On A Star, Wrap Your Troubles In Dreams, Dear Hearts And Gentle People, True Love, Don't Fence Me In, Pennies From Heaven, Blue Hawaii, Sweet Leilani, Too-ra-loo-ra-loo-ral, Just One More Chance, Them There Eyes, Moonlight Becomes You, Your Are My Sunshine, I'll Be Seeing You, Basin Street Blues, Ac-cent-tchu-ate The Positive, Please, Baby Face, South Of The Border, Galway Bay, Play A Simple Melody (with Harry Crosby), Gone Fishin' (with Harry Crosby), San Fernando Valley, I Found A Million Dollar Baby In A Five And Ten Cent Store, San Antonio Rose, I'm An Old Cowhand, In A Little Spanish Town, Wait Till The Sun Shines, Nellie (with Harry), It's Easy To Remember, It's Been A Long, Long Time, Blue Skies, White Christmas, Ol' Man River
* Sail Away From Norway
* Pere Spellman (Norwegian folk song with entire cast of show)

(After the TV Show had finished, Bing sang three songs in an effort to get off the stage as various presentations were made to him.
* The Way We Were
* Cuando Calienta El Sol
* Dinah)

21/9/77 (BBC2) **Tonight**
An interview with Bing recorded in the Palladium bar.

29/9/77 (BBC1) recorded 28/9/77 **Nationwide**
Bing interviewed in his dressing room at the Palladium by Frank Bough.

30/10/77 recorded 8/10/77 **60 minutes USA**
Bing interviewed at Palladium re Jack Harris, a singer who sounds like Bing and who cannot obtain work because of this.

24/12/77 (ITV) recorded 6/9 Sept. 1977 shown on CBS 30/11/77 **Bing Crosby's Merrie Olde Christmas**
with the Crosby family, Ron Moody, Stanley Baxter, David Bowie and Twiggy.
* Where The Blue Of The Night (extract)
* Genealogy (with family)
* Little Drummer Boy/Peace On Earth (with David Bowie)
* Have Yourself A Merry Little Christmas (with Twiggy)
* Side by Side By Side (with Kathryn, Ron Moody and Stanley Baxter)
* Christmas carols medley (with entire cast and Trinity School Choir. Bing takes part in:- Jingle Bells, Winter Wonderland, Silver Bells, I Heard The Bells On Christmas Day)
* White Christmas

BINGthings society — the Elko event

Bob Lundberg reports on a very special gathering of Bing people.

Our tribute held July 15-17 in Elko, Nevada was probably one of the best we have ever held and it certainly exceeded our high expectations. We had chosen Elko for its strong links with Bing, who was honorary Mayor, having had several ranches in the area at one time.

The tribute began with the gold mine tours, both Thursday and Friday, and they were a real eye-opener. The open pit was about a half mile across and 650 feet deep. Huge trucks carried 190 tons of rock to the mill. Simplifying the procedure, the rock was crushed, then modern technology extracted 3600 ounces of gold each day. This figured to US $1,400,000. The operation was extensive, employing 1400 people. Not a single member of our group regretted the tour. It was awesome.

Our outdoor picnic was held in perfect weather. The setting was perfect, with a small stream flowing near the tables. The ensuing hayride was an affair in itself and as we drove down the road, cattle would stop and stare. About a dozen horses woud race alongside, stop and look, then run, stop and take another look. On Thursday evening, the North-eastern Nevada Museum showed the movie "Here Comes The Groom" for our members. They also displayed many pictures of Bing, with various ones for sale.

Saturday morning was our seminar and the guest participants were Eddie Rice (Rice tape fame), BINGthings record and video editor, Charles Baillie, Hobie Wilson (President of Bing's Friends and Collectors), Award winning composer Ray Evans (songs from "Here Comes The Groom" and "Buttons and Bows" plus "Mona Lisa", "Silver Bells" etc.). It was truly an interesting session. The evening banquet featured a 12 oz. New York steak and was it ever tasty! The entertainment was superb with the emcee being our friend from Vancouver, B.C. Sheldon O'Connell. Ray Evans told of many amusing incidents about song writing experiences. Local resident Carol Hendershot related meeting those that were acquainted with Bing during his ranching days at Elko. Bob Juhlin from Spokane treated us with Bing songs, accompanied by his guitar.

The local free press gave the whole event full coverage in their broadsheet and it really was a splendid gathering. I am certain that the 58 people in attendance would say the same.

The only blemish came after the event when Eddie Rice, en route to his home in Bend, Oregon, hit a hole in the road whilst travelling at high speed. The car rolled over ending up in the ditch. A helicopter took Eddie to a hospital in Boise, Idaho where he remained for ten days. Eddie is slowly recovering but is still very uncomfortable with numerous bruises.

Bob Lundberg

The Outdoor picnic. Bob Lundberg is front, right, with the hat in his hand.

Bert Bishop's BING ON THE BOX

Since the autumn introduction of several more Sky satellite channels, including one devoted entirely to vintage movies, the chances of more Crosby films on the small screen have improved dramatically. A recent count showed that more than three hundred films are transmitted each week on combined terrestrial and satellite channels, this does not include those emanating from foreign stations (for which more specialized equipment is needed) so surely the films we want to see will increase accordingly. The most interesting channels to have begun recently are TNT, which shows five films from 7 p.m. onwards, and BRAVO, which transmits from noon to midnight, usually showing three films in that period. Neither channel interrupts the screenings with adverts though their small logos do appear in a corner of the picture all the time. TNT is particularly exciting for the vintage film buff as they have been having thematic evenings often based on a particular artiste . . . for example an all romantic-musical evening: five consecutive Mickey Rooney films from the earlier period of his film career and entire evenings devoted to Judy Garland, Fred Astaire, Errol Flynn, Elvis and Frank Sinatra. Given this kind of mainly musical approach how far off can an all Bing night be? I cannot believe that the musicals of June Allyson, Irene Dunne, Alice Faye and Ethel Merman, as entertaining as they may be and who are also featured, will have been seen to have more audience potential than Bing Crosby. The principle point to consider is whether the earlier Bing films are

available for transmission, and if not why not? I'm convinced in my own mind that if available they will be shown. UK LIVING and THE FAMILY CHANNEL also screen four or five older films between them each day but these are subject to commercial breaks. However, the current chance of seeing Bing on the screen averages out at once every eleven days; but that includes repeat screenings! This is how he lined up for the summer/autumn period.

GOING MY WAY	BBC2 July 8th
BELLS OF ST. MARY'S	BBC2 July 9th
ROAD TO RIO	BBC2 Aug 13th
LITTLE BOY LOST	MOVIE CHANNEL Aug 8th, 14th, 24th, 30th
HIGH SOCIETY	BRAVO Sept. 11th, 20th, Nov, 2nd, 12th
LET'S MAKE LOVE	SKY MOVIES GOLD Oct. 19th, 28th, Nov. 7th

Obviously, the most satisfying presentation was LITTLE BOY LOST. I'd not seen it in forty years, and though I do have grotty, dubbed video tapings of several, mainly very early, Crosby pics this was not one of them. So it came quite fresh to me, unsullied by two. With Bing in a straight, dramatic role, of a father returning to post-war France in search of his son, his French wife having been shot by the Nazis for being a resistance worker, it has all the ingredients of being a schmaltzy Hollywood tear-jerker. Happily, it has more substance than that and director George Seaton crafted convincing performances from all the participants. Some stagey dialogue from Claude Dauphin's character of Bing's friend lacked reality but, in the main, the storyline, acting and script were all believable. I used to be of the opinion that it was virtually impossible to conjure a legitimate reason for a film character in a non-musical to introduce a song in the scenario but in recent times, at work, we have had a Securicor van driver call each day who breaks into song at the drop of a delivery note! So I have revised that opinion and I'm happy to say that my acceptance of the circumstances of Bing crooning "Cela M'est Egal" and "The Magic Window" to the little boy of the title is unreserved. The latter song has always been a great favourite of mine so it was really rather nice to hear it in its natural environment. A gratifying film: but I'm glad I had a hankie handy at the end! Of the remaining five films shown, HIGH SOCIETY came in a

Bing sings 'Cela M'est Egal' to Christian Fourcade in 'Little Boy Lost'.

mental association of fragmented, watery images and, indeed, was an excellent print quite unspoiled by adverts or logos. Under Sky Movies own rating system of PG it ran for ninety-six minutes. Fred Reynolds gives a running time of ninety-five minutes, as does Halliwell's Film Guide. Those are cinema projection timings. British television film projection techniques result in a four per cent speeding up of films, which means that a film which should run for a hundred minutes will run for only ninety-six. An authenticated fact. This would suggest that the version we have here has some four minutes of an extra scene or BRAVO channel Sinatra season and LET'S MAKE LOVE catered for the Marilyn Monroe fans. But whatever the justification it's good to see Bing even if only in a short sequence.

A biopic screened on UK LIVING which showed promise but was disappointing was ROSIE: 'The Story Of America's Sweetheart, Rosemary Clooney'. How could they make such a film without including her great involvement with the man with whom she worked, and admired so much? There were references to Hope and Sinatra, but a couple of stills of Bing backing the opening credits, along with other artistes,

were the only acknowledgements of their association. Perhaps the most interesting part of the film came at the closing credits with a live clip of her singing at her Royal Festival Hall concert in 1978 just a year after Bing's final Palladium concert. Now if *her* show was video taped . . . ? There was no absence of a few kudos for Crosby in SINATRA, the warts and all two-part TV account of his life and work. Early in the story Sinatra, played by Philip Casnoff, said "I'm gonna find work being a singer like Bing Crosby". But success was some while coming in those difficult times and he was soon seen outside a record store where Bing's signature tune could be heard playing. Bewailing his lot to his girlfriend Nancy, later to be his wife, he said "I'm not fit to shine his shoes . . . he's the greatest. Just the greatest." Much later in the production during the time he was friendly with President Kennedy came the account of how, because of implied Mafia connections, JFK turned down Frank's offer of his Palm Springs home in which to stay and chose Crosby's instead. When told of this Frank expostulated, "Bing? He's a Republican!" All in all it was an interesting and tuneful production but being an 'authorized account' one was left with the impression that there were still a few warts which remained unexposed. Despite the news item in these columns on page 29 of the December 1992 issue, the chances of there ever being a dramatised account of the life of Bing Crosby are virtually non-existent I would venture. Bing's early carousing is hardly enough to sustain the kind of production which the movie moguls see as essential to success. No drugs, attempted suicides, underworld links, serious womanising or drink problems. Indeed, as his butler Alan Fisher is on record as saying, "Once he enters his front door he forgets he's Bing Crosby. Just the father of three children and two dogs. It was very dull." Which leaves just his professional career, which is on film and record anyway. Maybe we should be content to leave it at that.

Whilst we've had quite a lot of the 'old groaner' on television recently he's been even more in evidence on radio. Compact discs have been on the scene for a long time now but the continuous re-issue of Crosby material on this medium have made for renewed interest generally and given the nostalgia programme presenters something to really get their teeth into. They must be very grateful! It's one thing to select a Crosby record and say, "Now here's dear old Bing with his 1939 recording of "Deep Purple", but clearly, quite something else to be able to expand that to several minutes discussing, say, the release of Richard Hart's compilation of Crosbyana ON TREASURE ISLAND. Of course, it isn't just the re-issues. With so much radio material now out of copyright the situation has become a field day for everyone from manufacturer to listener. But for the likes of Alan Dell, Benny Green, Richard Spendlove et al each new CD release is a virtual pre-packed, oven-ready programme! Apart from the just mentioned JSP release, all the Parrot collections and the EMI HOW LUCKY CAN YOU GET have found great favour among these air-wave worthies. Alan Dell seems particularly partial to Bing on the PARCD series with Lee/Fitzgerald/Garland/Jolson/Durante and has been playing most enthusiastically many of the tracks. Hardly less enthusiastic is the formidable Benny Green who never leaves you in any doubt as to what he likes and dislikes; witness his slating of Al Jolson apropos the Bing and Jolie LET ME SING AND I'M HAPPY album. So it was good to hear his programme of the 8th August devoted entirely to the Ken Barnes re-issue of Ken's Bing Crosby/Fred Astaire production, to say nothing of one on the 11th July when the Japanese Autobiographical set, sent to him by member Stan White, came under review. Do I detect here a softening of the Benny Green critical approach? Probably not, but witness the following revelation. "As I reached the fourth and final volume I have to be honest and say that there's very little I want to play. In the end it all comes down to personal preferences; Crosby had a genuine affection for the "Bells Of St. Mary's" type of song, and it just so happens that I try never to listen to that sort of thing. That's not an anti-Bing attitude, every singer has favourites that I can't hear . . . if the early Crosby recordings sound early, with quaint accompaniments and stilted phrasing, the quality of the songs and quality of the voice was certainly very high." By Benny's standards that's an apologetic concession. Isn't it? He liked the early songs and the linking dialogue — for if nothing else Benny Green has an interesting way with words — but here's the paradox, regarding this musical marathon the early tracks are the ones best heard in their original form and the later ones, in the main, best avoided. An arrangement with which I entirely agree. In his Bing and Fred programme he departed from the CD tracks here and there to feature other artistes by association. Thus we were treated to Johnny Mercer's recording of "Bon Vivant", a marvellous interpretation of his own lyric which puts Bing's version in silver place by a short head. But most of the hour long programme related directly to the two great artistes themselves, about whom Benny Green concluded: "Well, what of these two amazing men, Astaire and Crosby? Each of them made history and changed the way we think about popular music. Crosby in his prime was miles away the best singer of popular song and as for Fred, there was no rival. He danced like a genius; developed as Crosby did into a polished comedy actor and had the sort of voice that delighted every song-writer whose songs he sang. They both liked to pretend they were just doing a job. Astaire in particular pretended to be bewildered by all the fuss . . . Crosby, I think, was a little bit more certain about his status and was well aware that he had worked his way into the social history of the century. But how would you sum them up, these two? I have no idea, but Irving Berlin did." Thus the perfect cue for "A Couple Of Song And Dance Men", the closing song of a programme most gratifying to Crosbyphiles everywhere, and particularly Ken Barnes, I'm sure, who had sent him the CD.

Yet another special occurred in late August when John Hayes took over from John Gunn, whilst the

latter was on 'a working holiday', to turn '78 Vintage' into an extended 'Crosby Corner' entitled Bing and Friends. If most of the selections were fairly predictable he did at least squeeze fourteen tracks into his allotted time — less than an hour — which indicates that he kept his chat to a factual minimum. But John did make the notable observation that in an uncompetitive spirit Bing had recorded more songs with other artistes than any other singer. These snippets of disc-jockey gems concerning Bing Crosby arise quite frequently. I find: "The intangible quality that made Bing's voice so identifiable is priceless. Countless singers have made records but few have that special magic which endears them to the listener." was a John Gunn comment not long before he left on that celebrated 'cycling tour of Lithuania! Did he track down any Bing 78's I ask myself?

In a final radio round-up I depart these shores for New Rochelle, N.Y. in the U.S.A. where on WRTN Marty McCabe presents THE SONGS OF BING CROSBY, a programme promoted by the Westchester Business Institute. This is a regular weekly broadcast which on this occasion went out on the 2nd September 1993 when biographer Gary Giddins guested on the programme. Marty McCabe announced an "inside scoop" of Gary's latest work, a biography of Bing, due to be published at the end of 1994. Gary Giddins, who is quite a jazz buff, last wrote a biography of Louis Armstrong and had resisted his publisher's request to write one on Bing mainly, it would seem from the interview, because of his underestimation of his subject. But after delving a little deeper, which led to a couple of years research and interviewing 160 people, Gary decided that Bing's life was a very interesting and complicated story. He said he'd discovered for himself how terribly maligned Bing was and how he had done extraordinary things to the point of being a major force in every entertainment field except the stage. Of Bing's acting ability he rated him an under achiever. To support this theory he quoted Ingrid Bergman, "truly one of the great actresses of all time" and how in the picture of THE BELLS OF ST. MARY'S Bing measured up to her point by point throughout the film For very many years thousands of people have been well aware of Bing's achievements and influence on popular culture, so why has it taken Gary so long? It can only be because of this great lack of drama and consequential attendant publicity in Bing's life referred to earlier in this column. Like the air we breathe Bing's influence was all around us, an essential ingredient to our lives. In an extension of the metaphor, too close to be noticed and too intangible to define. We wish Gary Giddins well in his attempt to remedy the failure of the world at large to recognise and appreciate the magnitude of this influence.

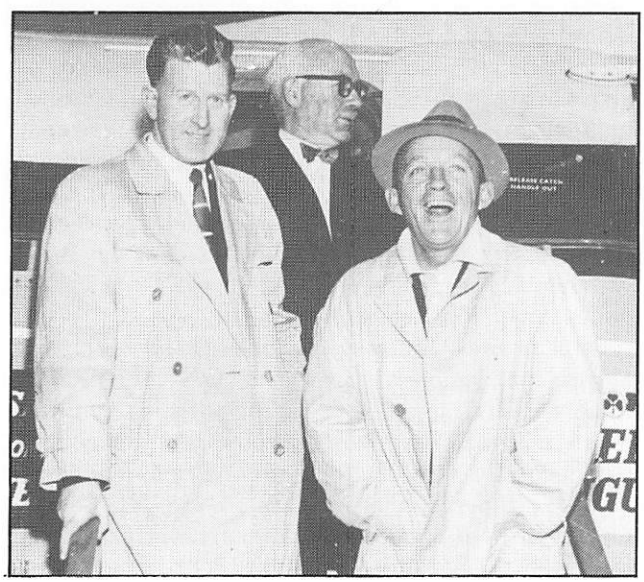
Bert Bishop

(Editor:- Benny Green certainly deserves our thanks for his super programme on Bing and I felt that his comments were balanced and fair. I too watched the Sinatra mini-series and found it fascinating. Following on from this, we received a cutting from the North-Eastern Paper, The Evening Chronicle, and were interested to see a letter from a Mr. T.H. Thompson of Blyth headed 'Bing was by far the Best'. This set out Bing's qualities favourably compared with those of Frank. Now we never want to fall into the trap of criticising other artistes but there's no harm in highlighting the strengths of our man. Well done, Mr. Thompson).

A LITTLE BIT OF IRISH

Back into 1966, member George O'Reilly persuaded his friend Bing to come to Ireland to record a TV show. The show called "A Little Bit Of Irish" was transmitted on St. Patrick's Day in 1967 in the USA. George has entertained us at our Leeds meeting for the last two years with stories of his involvement with Bing and he is in the early stages of writing a book describing his experiences. George has produced a CD which will feature the songs Bing sang on the TV show together with some other Irish songs and this may well have been issued by the time this magazine reaches you. The CD will run for 70 minutes and will be called "A Little Bit Of Irish." The tracks will be:-

Molly Malone — Come Back To Erin — Galway Bay — Molly Malone — Isle Of Innisfree — Believe Me If All Those Endearing Young Charms (non-Bing) — The Boys Of Wexford (non-Bing) — McNamara's Band — When Irish Eyes Are Smiling (All from TV Show), - When You're Away — Ah! Sweet Mystery Of Life — Sweethearts — Thine Alone — Gypsy Love Song — I'm Falling In Love With Someone (all commercial



George O'Reilly with Bing as they arrive in Dublin in 1961

issues from 1938 — Victor Herbert songs), Indian Summer — The Donovans — St. Patrick's Day Parade — Top Of The Mornin' — That Tumbledown Shack In Athlone — Dear Old Donegal — Too-ra-loo-ra-loo-ral — How Are Things In Glocca Morra (all radio tracks) Extract from Kraft Music Hall Show 13th May 1937 when Bing introduced John McCormack. McCormack sings "So Do I Love You" and "Where The River Shannon Meets The Sea".

An interesting mixture and we wish George well with the CD. George has recorded a fascinating cassette detailing some of his experiences with Bing and has authorised us to offer this to members in order to raise funds for the ICC. Extracts from the 1966 TV show are also included. To complete the cassette, a rare telephone interview with Bing by Martin Block in 1950 is included. If you would like this C90 cassette, contact George Harwood, 5 Glebe Road, Hemingford Grey, Huntingdon, Cambs PE18 9DS. Cost £3.50 incl. p. & p. — the ICC will receive £1 for each cassette sold.

Bing Crosby and The Bing Crosby Style

This is the title of the book written by Dr. J.T.H. Mize in 1946 and which is still regarded as one of the best books about Bing. The book will be out of copyright in 1996 and John Joyce is considering reprinting it for members if there is sufficient demand. He needs to know now if you are interested and will you please write to him at the address quoted on the inside cover of the magazine if you would like a copy of this rare book when the copyright expires. The book runs to 170 pages.

The project will only go ahead if there is enough support.

BING — A MUSICAL AUTOBIOGRAPHY

The recent issue of this superb set on CD by MCA in Japan has brought many favourable comments and Stan White now adds his thoughts.

The arrival of this CD set is akin to a meeting with an old friend and so many of us will have memories of when we first acquired the "Autobiography." I am really delighted to have this new issue but I have to admit that I am totally puzzled as to how the Japanese assembled it from the technical viewpoint, because the lead in to "You Are My Sunshine" does contain some surface noise associated with a worn 33rpm pressing. Also the set includes that "tape join" which jerks through on "Sioux City Sue" as it does on the last available LP set from MCA, London. I'm not complaining as they have made a fantastic job of it and I think the effort that has gone into printing every word uttered on the set, whether in song or Bing talking, has been well worthwhile. The ease in selecting items, which was totally out of the question on the old LP format, is particularly useful with this CD set. I wonder though whether the Japanese have copied from a disc set, which was digitally cleaned up, or whether they have used a tape master, which might have failed at one point, leading to a copying of one or two items from LP.

The CD set has had some very useful exposure on radio especially from Benny Green and Alan Dell and our thanks are due to Ernest Sutkowski for his incredible generosity in supplying these expensive albums to not only the broadcasters named but also several more as well. I have come across the original review of the set in the Melody Maker of March 12, 1955 and alongside a picture of Bing and Les Brown at a recording session, the following article by Laurie Henshaw appears.

Bing Crosby for three hours 46 minutes is a lot of Bing. But this is the total playing time of 5 12 in. LPs (10 sides) released by Brunswick, under the title "Bing - A Musical Autobiography" (LAT 8051/5).

The sides feature Bing singing some of the songs he is most closely associated with. They range from "Muddy Water", his first recorded solo, to "In The Cool, Cool, Cool Of The Evening" (with Jane Wyman). And the whole is linked by Bing's narration, which includes liberal anecdotes concerning the tunes, their composers and - in many cases - filmic associations.

To use Bing's own phrase, this is a marathon project; space would not permit a detailed listing of all the songs. Suffice to say that there is a fair quota of those Bing hits from the "golden" song era of the early and mid-thirties - tunes like "Please," "The Day You Came Along," "Love In Bloom," "June In January," and "Love Thy Neighbour."

It is self-evident that an album of this nature, which is bound to conjure a nostalgic panorama of the past should appeal most strongly to the over-thirties. And it is in this respect that the album, to my mind, slightly falls down. For so

many of the old songs have been re-recorded, and now have Bing singing with the Buddy Cole trio. The reason for this is that most of the early Bings now belong to EMI who, of course, have the sole rights of release. Under these circumstances, it was not possible for Brunswick to issue the original recordings that are so familiar to Bing admirers and also to the younger generation via BBC broadcasts. The latter category of listeners may not care about such a fine point of distinction: the fact remains that many may find that there is "something lacking" in this otherwise entertaining and musically historic release.

It seems that Bing was not unaware of this point, he draws attention to Eddie Lang's accompaniment on the original version of "Please," says that Perry Botkin simulates Lang's guitar playing on this occasion. Perry does so admirably enough, but Lang's work was only one facet of a memorable recording; Irving Aaronson and his Commanders contributed their part too. A further three points are worth mentioning. Bing says his first solo recording was "Muddy Water" made with Paul Whiteman in 1926. Brian Rust "memory man" of the BBC Gramophone Library, quotes the date as March 7, 1927. In passing he also pointed out that in "Mississippi Mud," the word "darkies" in the line "When the darkies beat their feet" - which was in the original version - has been changed to "people." This is understandable. Not so understandable is the omission of what was certainly one of Bing's biggest-ever hits - "Buddy, Can You Spare A Dime?" Unless, of course, it is due to the fact that the theme is currently out of political favour.

The album which retails at £8 13s. 4d., includes a 12in. x 12in. illustrated Bing "discography" listing all his available Brunswick recordings from 1931 to 1954. But discophiles should note that, while there is a profile on Bing, there is no comprehensive personnel data.

With the passage of time, the tracks re-recorded with Buddy have taken on a very special quality and it is pleasing to hear Bing's so-easy versions of his old hits. Laurie Henshaw was saying no more on the subject than a lot of Crosby fans did at that time. In fact, those older songs of the late 20s — through to the mid-30s now sound more acceptable to the general public with the 'middle o the road' Buddy Cole backing than with the ancient dated backings which to Bing fans and jazz fans are of great interest, but which are only really usable today on radio in pure nostalgia or jazz programmes.

The Autobiography set continues to be a delight and the re-issue on CD will give it a new lease of life.

(Editor: My guess is that the producers of the set had the original 1954 tapes of the Bing and Buddy Cole material but that they had to use other masters for the original commercial recordings. The quality varies quite a lot with the latter whilst the Buddy Cole material is marvellously clear.)

TACOMA TOLD OFF

Noting the winding-up of the Bing Crosby Historical Society, Trevor Wagstaff fired off a letter to the Mayor of Tacoma stating 'I think it is sad reflection on the town of Tacoma when it cannot stand the cost of the premises in tribute to its greatest son.' The Mayor duly responded pointing out that the City had provided rent free accommodation for the BCHS until about 18 months agao. They had helped prepare a proposal for the BCHS to be relocated into the new Washington State Historical Society Museum facility being constructed. The board members of BCHS subsequently decided to pass it artefacts to Gonzaga University and because of Bing's association with Gonzaga the Tacoma proposal was outmatched. The May concludes: "If, somehow, you are left with the sense that the City of Tacoma is indifferent to one of its most gifted and famous citizens, please be assured this is untrue. Though the collections of the BCHS have moved to Spokane, we continue to explore efforts to preserve and recognise his birthplace and lasting place in the hearts and minds of Tacomans."

Derek Parkes' Crosby Collectors Club

The large number of excellent CDs to be reviewed, and an acute shortage of time, dictate that this preamble must be kept short. But what of this increase in both CD numbers and quality? Is it the start of a revival of Bing's popularity? . . . Or is it just that collectors in the UK, Australia and in the States are not only pressing the record companies for more releases but they are actively supplying material to be issued? With so much more material out of copyright the smaller (and not so small) record companies are happy to issue some of the cream of Bing's output — with no royalties to pay. 'New' recordings are appearing from the vaults of MCA (Decca) and from radio where copyright laws are less restrictive.

The Crosby Collectors' Club has been going from strength to strength with a 50% increase in Membership in the last six months. The increased purchasing power means that CDs are getting cheaper to Members and the price of many imports must be the cheapest in the country. Unfortunately, one fellow collector can only do so much and it seems that Membership will have to be limited in the near future.

The Club's first CD release has been delayed by a late vacation and some family illness. The first master tape has been prepared but some adjustment is required. A couple of tracks may have to be changed so the listing will be given next time. Club Members will get the details as soon as possible in the Club's 'Newsheet'.

HOW TO JOIN THE CCC: UK readers should send £1 for an introductory leaflet. If you live overseas simply write. Special arrangements have been set up in Australia, Canada and the USA so that payment due for any service can be paid in your currency in your country. This avoids bank charges. For further details, please write to:

D. PARKES
66 FIRS ROAD, FIRSDOWN
SALISBURY, WILTS SP5 1SW
ENGLAND
TEL: WINTERSLOW 0980 862688

Membership is essentially free but you will be required to pay 50p (plus overseas postage where appropriate) for each 'NEWSHEET' which gives you up-to-date news.

NEW RELEASES, REISSUES OR PREVIOUS OMISSIONS

NB: Where a price is quoted, it is a guide to the normal retail price in the country of origin (or as stated). Club prices may be higher (imports) but are more likely to be much lower than those shown. Although entries are mainly shown as being CDs, cassettes and occasionally LPs may be available.

UPDATE

The CD PRO-ARTE CDD437 'Paper Moon — Paul Whiteman' was issued originally in the States with a front insert which featured a drawing of a large yellow moon with a couple kissing in front of it. A copy of the same disc was found in London recently which looked completely different. It features a black and white drawing of Paul Whiteman holding a baton. The disc inside appears to be completely different but this and the original have the same release number and the recordings are identical on both. Take care not to accidentally duplicate this release.

PRIME CUTS

CD AXIS 8141672 BLUE HAWAII Australia £7
CAS

Blue Hawaii
Song Of The Islands
Sweet Leilani
Aloha Oe
Hawaiian Paradise
To You Sweetheart, Aloha
A Song Of Old Hawaii
South Sea Island Magic
Dancing Under The Stars
Palace In Paradise

Trade Winds
Sweet Hawaiian Chimes
When You're A Long Way From Home
When You Dream About Hawaii
Moonlight And Shadows
My Isle Of Golden Dreams
Sing Me A Song Of The Islands
Aloha Kuu Ipo Aloha
Paradise Island
Where The Blue Of The Night

Playing Time: 59 minutes Tracks: 20

This should have been a really beautiful CD (and cassette) as these tracks are amongst some of the loveliest that Bing has ever recorded — assuming that you are not too old to long for a dusky maiden on a tropical island and being entranced by the orange sky as the sun sets to the sound of Hawaiian guitars. Unfortunately the pace is all too fast as there is an obvious speed error. Even so, quite a number of collectors have said how much they have enjoyed this issue.

CD **CONIFER CDHD 232 BING SINGS BERLIN AND RODGERS AND HART** UK £8
CAS **MCHD 232**

Soft Lights And Sweet Music (B)
How Deep Is The Ocean?
I'm Playing With Fire
Soon
Down By The River (B)
It's Easy To Remember (B)
Alexander's Ragtime Band w. C. Boswell
Now It Can Be Told
When I Lost You
God Bless America
The Bombardier Song

Angels Of Mercy
I'll Capture Your Heart
Lazy
Happy Holiday
Let's Start The New Year Right (A)
Abraham
Be Careful, It's My Heart
Easter Parade
Song Of Freedom
I've Got Plenty To Be Thankful For
White Christmas (DLA3009B)

Playing Time: 66 minutes — Tracks: 22

An excellent CD. Unfortunately, the limitation to the works of certain composers has resulted in much duplication with earlier issues but the songs are good and the serious collectors will be pleased to see: 'Soft Lights . . . ', 'God Bless America', 'The Bombardier Song' and 'Angels Of Mercy'. Compiled by Geoff Milne who also wrote the notes which include the moving story of the intimate connection of Irving Berlin's life with his song 'When I Lost You'.

CD **EMPRESS RAJCD 802 ONLY FOREVER** UK £6

Only Forever
Rhythm On The River
That's For Me
When The Moon Comes Over Madison Square
You're Dangerous
Birds Of A Feather
An Apple For The Teacher w. C. Boswell
Still The Bluebirds Sing
Go Fly A Kite
If I Had My Way
Too Romantic

Sweet Potato Piper
April Played The Fiddle
I Haven't Time To Be A Millionaire
Meet The Sun Halfway
A Man And His Dream
I Have Eyes
You're A Sweet Little Headache
It's Always You
The Birth Of The Blues
My Melancholy Baby
The Waiter, The Porter And The Upstairs Maid
w. M. Martin and Teagarden

Playing Time: 65 minutes — Tracks: 22

This release is surely derived from the 15 LP set 'Bing's Hollywood'. All the songs were featured in Bing's films and such a pleasant selection too. If you don't mind some added reverberation, the sound is warm and pleasing. It's difficult to find in the shops but stocks at CCC are good.

4 CDs **MCA MCAD4-10887 BING — HIS LEGENDARY YEARS — 1931-57** USA £37

This is a very attractive boxed set released under the 'MCA' trade name as shown on the box. The CDs carry the 'DECCA' label. Strangely, three not four different designs have been used which are representative of labels used on various original releases.

Disc 1: 1931-1937 Playing Time: 75 minutes — Tracks: 24

Where The Blue Of The Night (E37373B)
Out Of Nowhere (A)
Just One More Chance (A)
I'm Through With Love (A)
I Found A Million Dollar Baby (B)
At Your Command (B)
I Apologise (A)
Dancing In The Dark (A)
Stardust (A)
The Moon Was Yellow (B)
Two Cigarettes In The Dark (A)
With Every Breath I Take (A)

June In January (A)
Love Is Just Around The Corner (A)
Soon (A)
Down By The River (B)
It's Easy To Remember (N)
Red Sails In The Sunset (A)
Silent Night (DLA261A)
I Got Plenty O' Nuttin' (A)
I'm An Old Cowhand (A)
Pennies From Heaven (DLA463A)
A Fine Romance (A)
Sweet Leilani (A)

Disc 2: 1937-1942 Playing Time: 74 minutes — Tracks: 25

Blue Hawaii (A)
Too Marvellous For Words (A)
It's The Natural Thing To Do (A)
The Moon Got In My Eyes (A)
Remember Me? (A)
Bob White (A) w. C. Boswell
Don't Be That Way (A)
Swing Low Sweet Chariot (B)
Small Fry (A) w. J. Mercer
I've Got A Pocketful Of Dreams (A)
Mexicali Rose (A)
You Must Have Been A Beautiful Baby (A)
Wrap Your Troubles In Dreams (blow-up)

Somebody Loves Me (DLA1777A)
What's New? (A)
Sierra Sue (A)
Trade Winds (A)
Only Forever (A)
New (?) San Antonio Rose (DLA2274A)
Humpty Dumpty Heart (A)
Deep In The Heart Of Texas
Wait Till The Sun Shines, Nellie (A)
w. Mary Martin
When My Dreamboat Comes Home (A)
White Christmas (DLA3009B)
Easter Parade (A)

Disc 3: 1942-1945 Playing Time: 75 minutes — Tracks: 28

Be Careful It's My Heart (A)
Adeste Fidelis (L3025A)
Moonlight Becomes You (A)
Sunday Monday Or Always (A)
Mississippi Mud/I Left My Sugar . . . (radio)
Pistol Packin' Mama (A) w. Andrews Sisters
I'll Be Home For Christmas (A)
San Fernando Valley (A)
'Close the door, Joe . . . ' (studio talk)
Swinging On A Star (A)
I Love You (L3314A)

A Hot Time In The Town Of Berlin (A)
w. The Andrews Sisters
Don't Fence Me In (A) w. Andrews Sisters
My Baby Said 'Yes' w. Louis Jordan
Mine (A) w. Judy Garland
Ac-Cent-Tchu-Ate The Positive (A)
w. Andrews Sisters
Road To Morocco (A) w. Bob Hope
You Belong To My Heart (A)
It's Been A Long, Long Time (A)
Too-Ra-Loo-Ra-Loo-Ral (L3895A)

Rehearsal glimpse — for next title
I'll Be Seeing You (A) (L3315)
On The Atcheson, Topeka And The Santa Fe (A)
Song Of The Fifth Marines (TL152)
I Can't Begin To Tell You (A)
Day By Day (A) w. Mel Torme
McNamara's band (A)
South America, Take It Away (A)
w. Andrews Sisters

Disc 4: 1945-1957 Playing Time: 74 minutes Tracks: 24

Alexander's Ragtime Band (L4386?)
w. Al Jolson
Spaniard That Blighted My Life (Alt.)
w. Al Jolson
Whiffenpoof Song
Now Is The Hour
But Beautiful
Galway Bay
Far Away Places
Sing Soft, Sing Sweet, Sing Gentle
(ex radio) w. Jimmy Durante
Dear Hearts And Gentle People
Chattanoogie Shoe Shine Boy
Sam's Song w. Gary Crosby
Harbour Lights
Autumn Leaves
Silver Bells w. Carol Richards
Getting To Know You
Gone Fishin' (ex. Chesterfield)
w. Louis Armstrong
In The Cool, Cool, Cool Of The Evening
w. Jane Wyman
Watermelon Weather
Thanks For The Memory
Around The World
Softly As In The Morning Sunrise
Gigi
Where The Blue Of The Night (L3897A)

Total Playing Time: 298 minutes Tracks: 101

This set must surely be an essential part of the collection of anyone seriously interested in Bing's recordings. It is a beautiful boxed presentation with a 67 page booklet that has both interesting and entertaining text and many well produced pictures. Some are amusing and several will be completely new to you. Apart from limitation due to the early Brunswick recording equipment, the sound is amazingly good — especially as many of the earlier tracks had to be taken from shellac originals. Any background noise can be easily ignored. Perhaps the Durante track could have been equalised a little more to make it blend in with the other adjacent tracks. The selection of songs is excellent but in selecting the best material some will argue that much is here that has been issued previously . . . but not in this quality! Furthermore, several tracks are issued here commercially for the very first time: 'I'll Be Seeing You' is the 'rejected master' L3315-A. Bing makes a gallant attempt at the song but he is obviously under rehearsed and hardly knows the song. 'Song Of The Fifth Marines' comes from Decca's 'test' series — hence the master number TL152A. The alternative take with Jolson singing 'The Spaniard That Blighted My Life' is a bonus and the Chesterfield version of 'Gone Fishin' is refreshingly different from the commercial release.

CD JASMINE JSCD 318 HEY! LOOK US OVER UK £8

Isn't This A Lovely Day
Anything You Can Do
They Say It's Wonderful
Ain't We Got Fun
Let's Take A Walk Around The Block
Summertime
Let's Call The Whole Thing Off
People Will Say We're In Love
Lover *
Hey, Look Me Over
Let's Put Out The Lights
They Can't Take That Away From Me
Everytime I See You I'm In Love Again *
Paris Medley:
Any Town Is Paris When You're Young
Paris In The Spring
The Last Time I Saw Paris
April In Paris

* No vocals on these tracks

Playing Time: 42 minutes Tracks: 12

Although rather short on time, this CD should not be bypassed as these are excellent recordings made in the late '50s and early '60s. All, except the two tracks indicated, are Bing/Rosemary Clooney duets. The music is supplied by Buddy Cole. The writer considers himself fortunate to have had these tracks for over 30 years. If you like Bing and Rosie together, this definitely is for you.

CD EMI/AXIS ??????? REMEMBER ME Australia £7

Out Of Nowhere (A)
Please (SF11A)
You're Getting To Be A Habit With Me (A)
Love In Bloom (A)
June In January (A)
It's Easy To Remember (B)
Red Sails In The Sunset (A)
Pennies From Heaven (DLA463A)
Sweet Leilani (A)
Too Marvellous For Words (A)
The Moon Got In My Eyes (A)
Remember Me? (A)
Alexander's Ragtime Band (A) w. C. Boswell
I've Got A Pocketful Of Dreams (A)
You Must Have Been A Beautiful Baby (A)
Sierra Sue (A)
Only Forever (A)
Where The Blue Of The Night (DLA2058A)
Moonlight Becomes You (A)
White Christmas (DLA3009B)

Playing Time: 63 minutes Tracks: 20

This CD is not available at the time of writing but the writer has been privileged to hear a pre-production tape and its release is imminent. The treble response of the tape is smooth and clear but some boost is required in the lower frequencies to add warmth to the sound. Although derived mainly from shellac, noise is not a problem. Title duplication is a problem but this version of 'Where The Blue Of The Night' is by The Paradise Island Trio. It seems that record companies are now turning to 1942 for their source of 'White Christmas'. This original version is now out of copyright.

CD DECCA MVCM-294 HOLIDAY IN EUROPE Japan £18 in UK

April In Portugal
C'est Si Bon
Never On Sunday
More And More Amor
Moment In Madrid
Morgen
Two Shadows On The Sand
Under Paris Skies
Domenica
Pigalle
My Heart Still Hears The Music
Melancholie

Playing Time: 31 minutes Tracks: 12

The label on this CD shows 'DL-4281' which is the release number of the original LP which first appeared in 1961. Even in those days the playing

time was not over abundant. On an overpriced CD, such as this, it is disgusting. Nevertheless, the material and quality are excellent. Even though the writer's bank account is in the red, this is one disc he is delighted to have.

CD **DECCA MVCD-295 SOME FINE OLD CHESTNUTS** Japan £18 in UK

In A Little Spanish Town
Do You Ever Think Of Me
I Never Knew
Somebody Loves Me
After You've Gone
Honeysuckle Rose

Ol' Man River
Sleepy Time Gal
Dinah
I Never Knew (I Could Love Anybody)
I Can't Give You Anything But Love
Swanee

Playing Time: 28 minutes Tracks: 12

Delete the top and bottom song in each column and you have the eight tracks that first appeared on a 10 inch LP in the mid '50s . . . to be followed shortly thereafter by DL-8374 in the States which carried all twelve tracks. For many, these songs introduced The Buddy Cole Trio for the very first time and left them hankering after more. Fortunately, the two BCs (Bing and Buddy) have left us a legacy of over 300 tracks although well over half have never been released commercially. If you like the more intimate sound, but one which can also swing, then this CD is for you . . . but the price may be off-putting. 'I Never Knew' is listed twice but they are different songs with the same title.

4 CDs SET **DECCA MVCM-24003-6 A MUSICAL AUTOBIOGRAPHY OF BING CROSBY** Japan £80 in UK

Disc 1: MVCM-24003 Playing Time: 53 minutes Tracks: 28

Muddy Water
Mississippi Mud
My Kinda Love
I Surrender Dear
It Must Be True
Wrap Your Troubles In Dreams
Out Of Nowhere
Just One More Chance
Stardust
Sweet And Lovely
Where The Blue Of The Night
Paradise
Please
Just An Echo In The Valley

A Ghost Of A Chance
Learn To Croon
Down The Old Ox Road
Thanks
Black Moonlight
The Day You Came Along
After Sundown
Temptation
Love Thy Neighbour
May I?
Love In Bloom
I Love You Truly
June In January
Love Is Just Around The Corner

Disc 2: MVCM-24004 1935-1942 Playing Time: 65 minutes Tracks: 29

It's Easy To Remember
Soon
I Wished On The Moon
Silent Night
I'm An Old Cowhand
I Can't Escape From You
Song Of The Islands
Pennies From Heaven
Sweet Leilani
Blue Hawaii
The One Rose
There's A Goldmine In The Sky
My Heart Is Taking Lessons
I've Got A Pocketful Of Dreams
Small Fry (?) w. Johnny Mercer

Mexicali Rose
That Sly Old Gentleman
Alla En El Rancho Grande
Tumbling Tumbleweeds
Only Forever
Did Your Mother Come From Ireland?
Yes Indeed (?) w. Connee Boswell
Brahms' Lullaby
You Are My Sunshine (A)
The Waiter, The Porter And The Upstairs Maid (A)
w. M. Martin and J. Teagarden
Deep In The Heart Of Texas (A)
Wait Till The Sun Shines Nellie (A)
w. Mary Martin
Walking The Floor Over You (A)
White Christmas (L4374A)

Disc 3: MVCM-24005 1942-1947 Playing Time: 63 minutes Tracks: 19

Moonlight Becomes You (A)
Road To Morocco (A) w. B. Hope
Sunday, Monday Or Always (A)
Pistol Packin' Mama (A) w. Andrews Sisters
San Fernando Valley (A)
I'll Be Seeing You (A)
Swinging On A Star (A)
Too-Ra-Loo-Ra-Loo-Ral (L3895A)
Don't Fence Me In (A) w. Andrews Sisters
Yah-Ta-Ta, Yah-Ta-Ta (A) w. J. Garland

It's Been A Long, Long Time (A)
The Bells Of St. Mary's (? Alt)
Put It There, Pal (A) w. Bob Hope
McNamara's Band (A)
Sioux City Sue (A)
Begin The Beguine (A)
South America, Take It Away (A)
w. Andrew Sisters
Blue Skies (A)
Alexander's Ragtime Band (A) w. Jolson

Disc 4: MVCM-24006 1947-1953 Playing Time: 43 minutes Tracks: 13

The Whiffenpoof Song (A)
Now Is The Hour (?)
Galway Bay (?)
Far Away Places (?)
Mule Train (?)
Dear Hearts And Gentle People (?)
Rock Of Ages (?)

Sunshine Cake (?) w. Carole Richards
Play A Simple Melody (?) w. G. Crosby
Sam's Song (?) w. Gary Crosby
Gone Fishin' (?) w. Louis Armstrong
In The Cool, Cool, Cool Of The Evening (?)
w. Jane Wyman
Y'All Come (?)

Total Playing Time: 224 minutes Total No. of Tracks: 89

It has to be mentioned that the take details were obtained from the original LP release in the mid '50s. Unfortunately, some notes have gone missing as indicated by (?). Those tracks without any note were all newly recorded with Buddy Cole in the '50s. All tracks are beautifully linked by the gentle voice of Bing with comments and observations that add much interest to the music. The merit of this is such that the BBC chose to have a series of programmes using only 'The Autobiography Set'. In the mid '50s tape recorders were the latest wonder and, having demonstrated the marvels of the machine and that of the material, a friend went on to record the second programme only to discover, to his horror, that he had deleted the first! That was the writer's introduction to this wonderful set and also to the pleasures and pitfalls of tape recording. The magic of this set remains to this day. Come to think of it, the original LP set cost one and a half weeks pay! Perhaps the present price is a bargain . . . well, it is down 20% in cost since the CD set first appeared in the UK! The 'Total Playing Time' clearly shows that the whole set could have been accommodated in just three CDs!

Each year there is always some criticism that this article doesn't review the Christmas releases. Although circumstances have caused considerable delay it is still only October and details of no Christmas discs have been received. However, this is the best effort to date as you now have early reviews of 'Hey Look Us Over' and 'Remember Me'. Just trying to oblige. Have a lovely Christmas and may both your stockings be filled with CDs. Finally, a Christmas thought for you. Ladies invariably have smaller legs than men but their stockings are always bigger.

Derek Parkes

Editor: Thanks, Derek for your usual comprehensive review. As we went to press, we received a copy of a new Japanese 2-CD set called ***Bing Crosby - Best Collection*** *(MVCM-41003/4). The contents are:-*

Disc 1
Night and Day
Danny Boy
Alexander's Ragtime Band (with Jolson)
Harbour Lights
Sweet Leilani
Beyond The Reef
Blue Hawaii
My Blue Heaven
Anniversary Song
Home On The Range (1939)
I Kiss Your Hand Madame (1947)
I Surrender Dear (1939)
You Are My Sunshine
September Song
Autumn Leaves

Playing Time: 46 minutes

Disc 2
La Vie En Rose (1950)
Lullaby (Jocelyn)
Galway Bay
It's Been A Long, Long Time
Brahm's Lullaby
Changing Partners
Begin The Beguine
Siboney
Quizas Quizas Quizas
Pennies From Heaven
Play A Simple Melody
You Belong To My Heart
Where The Blue Of The Night (1945)
Too-ra-loo-ra-loo-ral (1945)
Now Is The Hour

Playing Time: 45 minutes

Some interesting tracks particularly Anniversary Song and Lullaby (Jocelyn). The cost is £37 for the set though! Other CDs received are:-

CD FLAPPER PASTCD 7027 BING CROSBY — THE GREAT YEARS UK £10.99

Deep In The Heart Of Texas
White Christmas (1947)
Wait Till The Sun Shines, Nellie
(with Mary Martin)
Moonlight Becomes You
Road To Morocco (w. Bob Hope)
You Are My Sunshine
Walking The Floor Over You
Yes Indeed (w. C. Boswell)
Mr. Meadowlark (w. J. Mercer)
Where The Blue Of The Night (1945)
Let's All Meet At My Home

Playing Time: 62 minutes

Do You Ever Think Of Me?
Between A Kiss and A Sight
When Day Is Done
Be Honest With Me
Sing Me A Song Of The Islands
Tea For Two (w. C. Boswell)
Tumbling Tumbleweeds
Miss You
Along The Santa Fe Trail
Start The Day Right
I Want My Mama

Tracks: 22

A very nice collection with several rare tacks. Good quality too.

CD LASERLIGHT 15444 BING CROSBY — WHITE CHRISTMAS $UL £5

The Christmas Song
Jingle Bells
Silent Night
Happy Holiday
Let's Start The New Year Right
God Rest Ye Merry Gentlemen
Let It Snow, Let It Snow, Let It Snow
I'll Be Home For Christmas

Playing Time: 40 minutes

Adeste Fidelis
White Christmas
Joy To The World
The First Noel
Good King Wenceslas
Away In A Manger
Deck The Halls
O Little Town Of Bethlehem
Silver Bells
Tracks: 17

I understand that these are all radio tracks.

AN ALTERNATE TAKE FOR COLIN

Len Hawkings sent us this cutting of Crosby stalwart Colin Pugh. It's good to see Colin getting this deserved recognition. His choice of his favourite Bing songs is interesting and I must say that I think Bing's KMH version of 'One Song' is great too. What a pity Bing didnt't record it commercially.

Colin's gone crooner-crazy

By DAVID MUNK

NOSTALGIC Bristol music lover Colin Pugh is an undisputed Bing Crosby fan — with more than 5,000 records to prove it.

Colin, aged 77, is sent spinning by "the old groaner".

And his mammoth collection of memorabilia has fans contacting him from across the globe.

The great-grandfather started collecting Bing 78s as a teenager in 1933.

Sixty years later his house has become a shrine to the White Christmas crooner.

Albums

Colin, of Montpelier, has run the shop Record Collectors' Accessories for 43 years.

But it is not the great man's music he sells — instead he has Bristol's best collection of reggae artists on vinyl.

However, rooms above the shop are packed with signed Bing photos and posters.

The collection includes more than 5,000 albums and singles, 500 tapes and 190 videos.

Colin, who has published a book on his hero and is working on another, said when his wife Doris introduced Bing into his life he was hooked.

"It was his voice, it was unique.

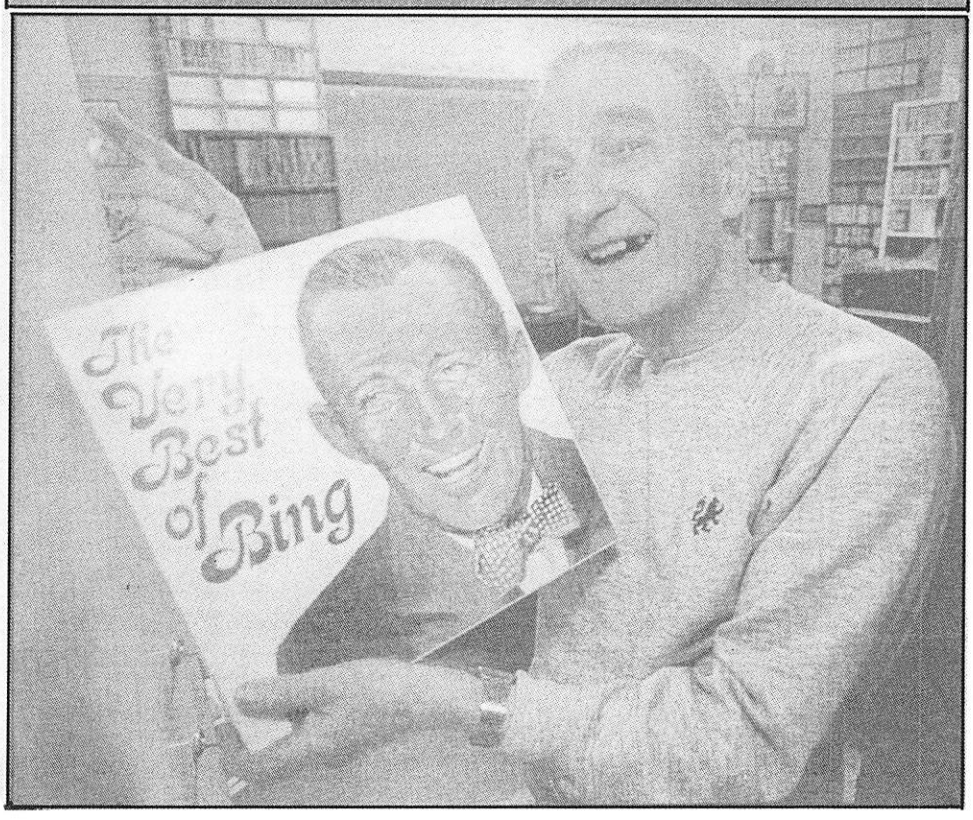
"I collected all issues on all labels from all countries in all formats, even Russian."

A spokeswoman for the Guinness book of records said Colin should contact them to register his collection.

COLIN'S TOP FIVE BING SONGS

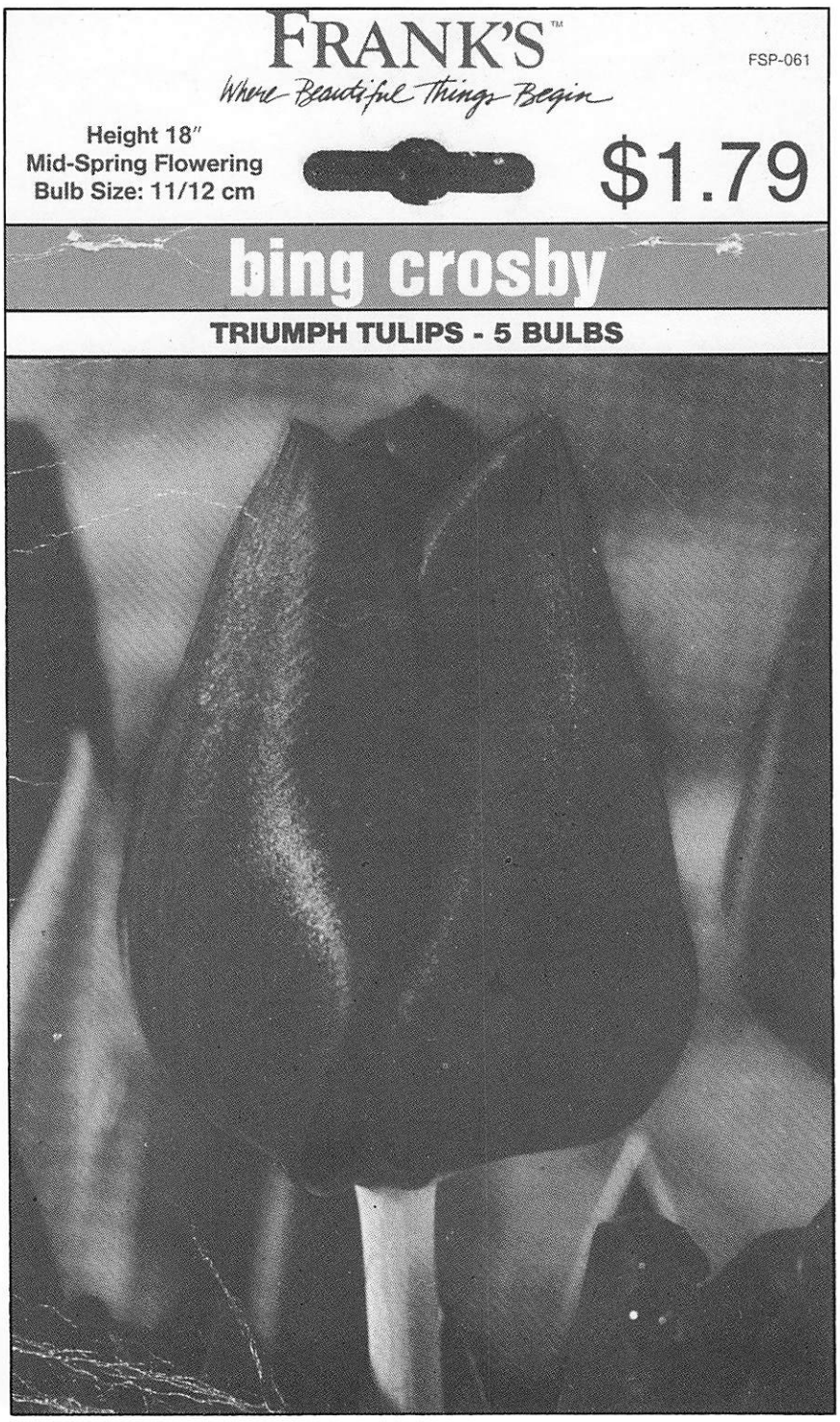
1. One Song
2. Temptation
3. Forevermore
4. You're The Only Star
5. Paradise

BING FAN SETS A RECORD

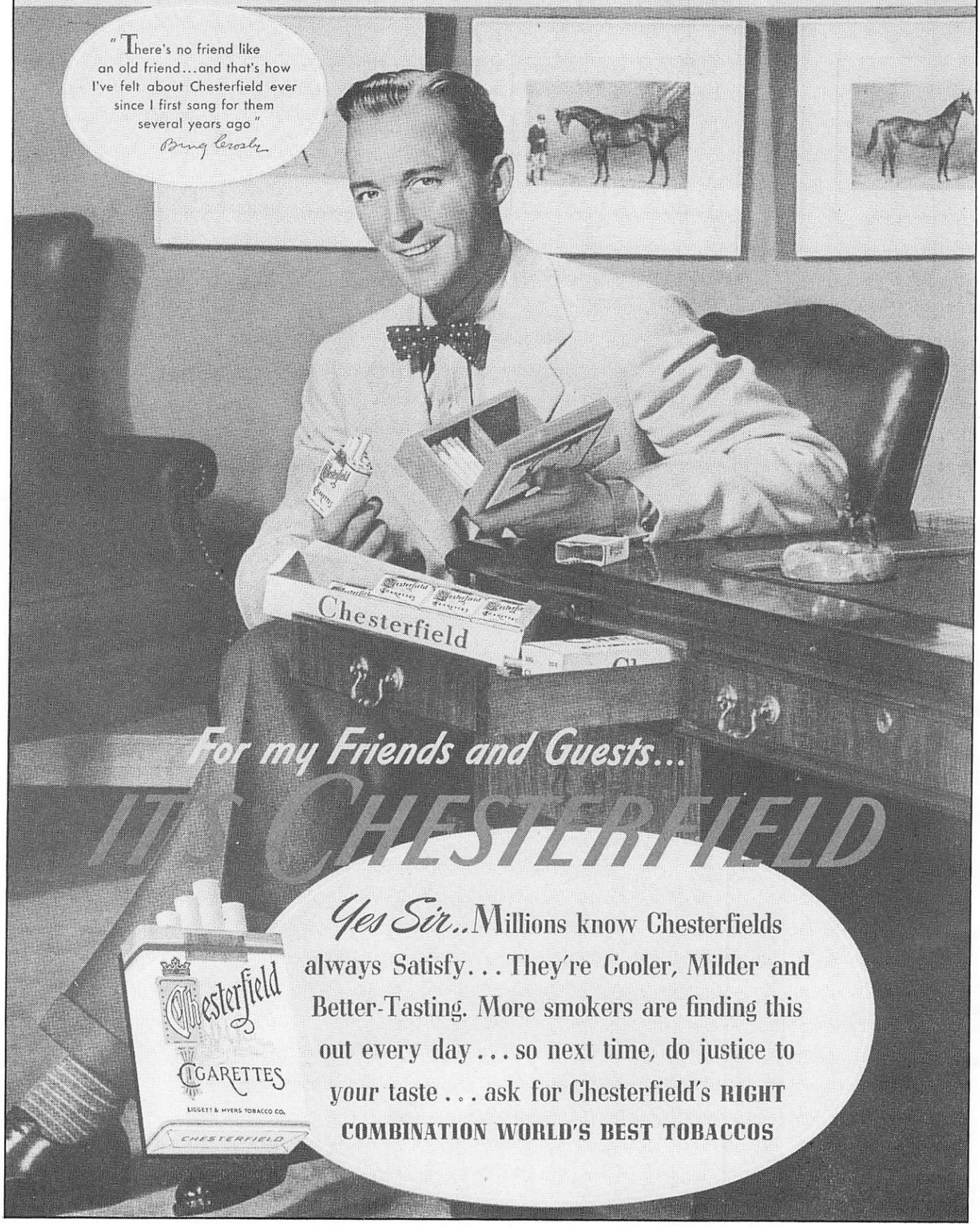


BING CROSBY TULIPS

Peter Murray picked up some Triumph Tulips named after Bing during a recent holiday in the States and we reproduce the packet below. These can also be obtained in the UK as Les Gaylor sent us details some time ago.



YOU'LL ENJOY **BING CROSBY** IN **"GOING MY WAY"**. . . HIS LATEST PARAMOUNT PICTURE


"There's no friend like an old friend...and that's how I've felt about Chesterfield ever since I first sang for them several years ago"
Bing Crosby
Chesterfield
Chesterfield
CIGARETTES
LIGGETT & MYERS TOBACCO CO.
CHESTERFIELD

For my Friends and Guests...

IT'S CHESTERFIELD

Yes Sir.. Millions know Chesterfields always Satisfy... They're Cooler, Milder and Better-Tasting. More smokers are finding this out every day... so next time, do justice to *your* taste... ask for Chesterfield's **RIGHT COMBINATION WORLD'S BEST TOBACCOS**